

## THE ART-JOURNAL.



LONDON, AUGUST 1, 1851.

SOME REMARKS  
UPON LIGHTING PICTURE AND SCULPTURE  
GALLERIES.

AN interesting statement has lately appeared in the columns of the *Art-Journal*, that a new gallery is proposed for the national pictures, a proposal which every lover of Art must hail with unqualified satisfaction. In the following brief paper a few observations are offered upon methods of lighting galleries or rooms for exhibiting works of Art, a subject which, it appears, has not been studied in all its bearings in this country, as much neglect of sound principles has been manifested in the arrangements for properly lighting those edifices where the works of the great artists of past ages are preserved and exhibited. We are not singular, it is true, in this, as some of the finest collections on the continent are placed in galleries in which many of the treasures which they contain cannot be advantageously seen, but this is principally the case where the buildings have been converted to their present use; in modern edifices, both in Germany and France, the problem of lighting galleries for works of Art, has been successfully solved. It may be remarked that the word "lighted" is here used strictly in the technical sense in which it is employed by the artist; readers unacquainted with this mode of using it, might be surprised to hear it asserted of a room with a sufficient number of windows, admitting plenty of light, that it was badly lighted; but, although thus provided, it might be impossible to see a work of Art properly in it, and, therefore, the artist would say that it was badly lighted. Painters and sculptors only, seem to have any real sense of the value of proper methods of lighting rooms for the exhibition of works of Art. Architects, whose business it is to build them, appear to have very indistinct ideas, either of the objects to be attained, or of good methods of obtaining them. Whilst, if we may judge by what has been done, artists, who manifest so just a sense of this necessity, and so correct an estimate of good principles in the lighting of their Studj, have not influence enough to secure the adoption of equally sound principles in our museums and other galleries: probably they never are consulted.

What the sculptures of the Greeks must have appeared, when seen under the glorious sky of Greece, lighted by the unclouded sun, so that the lights and shadows, half tints and reflections, "made them out," as the artist would say, in all their perfection, is altogether a matter for the imagination to conceive. Such of these noble works as we possess are seen under very different circumstances, in halls, the windows of which are so contrived that, in many cases, both sides of the statues are illuminated at the same time, and what shadow there may be is feeble and undefined. In others, the lights fall on the crowns of the heads, the shoulders, and other portions of the figures, never intended by the sculptor to be principal lights; even drapery, with its salient parts and deep cuttings, so evidently sculptured

to secure an agreeable effect of light and shade, is often reduced to a confused and inexpressive mass by this singular inattention to the commonest principles. Whilst such is the case, in places prepared expressly for the favourable exhibition of ancient works of art, monuments raised to the memories of our great men, at an enormous cost, are frequently placed in situations where they are lighted in such a manner that they never are seen otherwise than to disadvantage; they become inexpressive masses of white marble, and the public are disappointed

by fine statues and other works of the sculptor when thus seen under a striking and well arranged effect of light and shade, and contrasts with the listless apathy and indifference with which the same galleries are so often perambulated by the same people in the day time. A good day-light effect is, however, unquestionably far more beautiful than that produced by artificial light, and why so much neglect is shown in securing this important object in museums and galleries, it is difficult to understand. No difficulty is found in erecting an

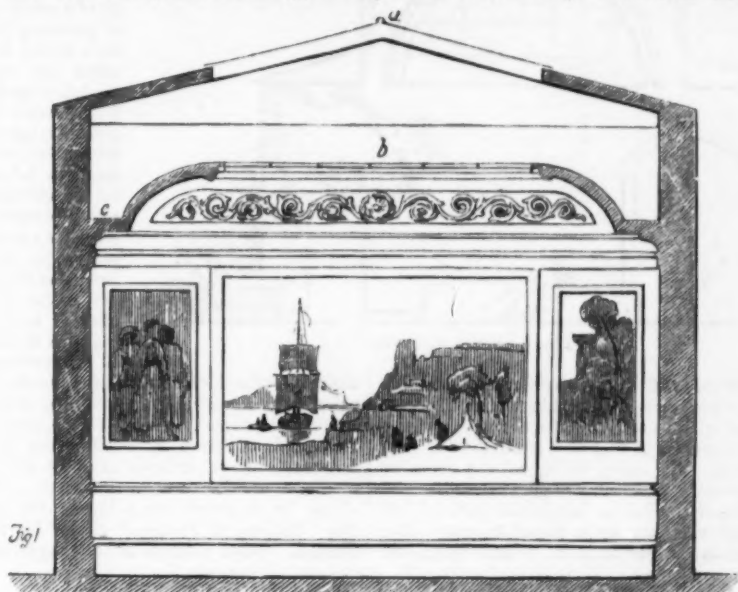


FIG. 1.—a, a skylight; b, ground glass; c, passage for cleaning.

and not unfrequently do injustice to the merits of the artist. It might be well for sculptors to consider, when their works are to be placed in such situations, whether they ought not to adopt more of the principles admirably illustrated in medieval sculpture, which is so skilfully adapted to situations in edifices in which the light is purposely subdued, and, from the very nature of the style of architecture, is admitted from a number of apertures.

The arrangements for lighting our picture-galleries are not much more satisfactory, from many parts of them some of the pictures cannot be seen otherwise than as masses of a shiny substance; thus the visitor must move about in search of a position from which to examine a picture, and when he has found it, although suitable so far as the light is concerned, it not unfrequently proves the reverse of favourable for studying the composition, as, to see the picture at all, he must look at it from an angle never dreamt of by the painter when he fixed his point of sight. There can be no doubt whatever that works of Art, to be properly seen, must be properly lighted; to light them in such a way as to injure or hide their fine qualities, may be classed with the carelessness, ignorance, and absence of feeling which animates those restorers, who flay pictures, or work over the ancient portions of statues, to assimilate them to their own restorations. In each case a positive injury is done.

It is customary to visit the galleries of the Vatican at night to see the statues illumined by torches; putting aside the question of how far these works were exhibited by artificial light in ancient times, the modern practice is a testimony to the imperfect arrangements of the lights for showing them by day, and to the desire to see them under more favourable circumstances. The enthusiasm of visitors of every class, learned and unlearned, upon these occasions, exhibits, in a convincing manner, the effects produced upon the mind

artist's studio in which works of Art can be exhibited in the most satisfactory manner. If it be said, that it is easy to light a studio well, but difficult or impossible to light a sculpture-gallery well, then give up galleries and build rooms of a smaller size; let the primary object be the proper display of the works of Art. It may be very difficult indeed to light a gallery for exhibiting sculpture; it may be desirable to reduce greatly the size of the rooms usually built for this purpose; but it is not so difficult a problem to light a picture-gallery of considerable dimensions.

The lighting of picture galleries has been carried to perfection at Versailles. The works of Art which they contain are not only agreeably and well lighted, but can be seen from every part of the rooms. It is, in fact, impossible to see a reflection upon their surfaces, except by standing close to the bottom of the pictures, a

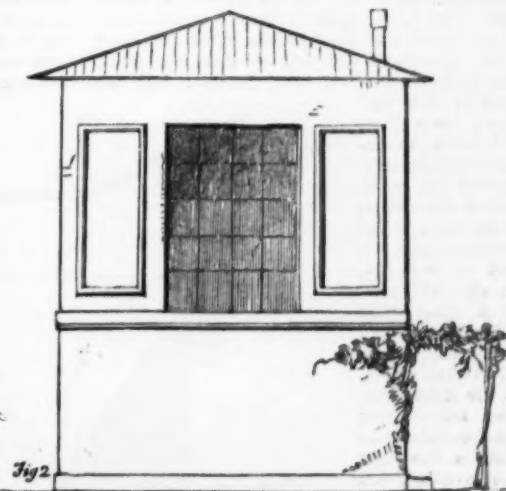


FIG. 2.—Painter's Studio.

position which no one would choose. The accompanying figure (fig. 1) is a mere sketch, drawn from the recollection of an inspec-

tion made some years ago in company with M. Neveu, the eminent architect, then in charge of the works going on in the Palace at Versailles. A large sky-light is made in the roof, as shown

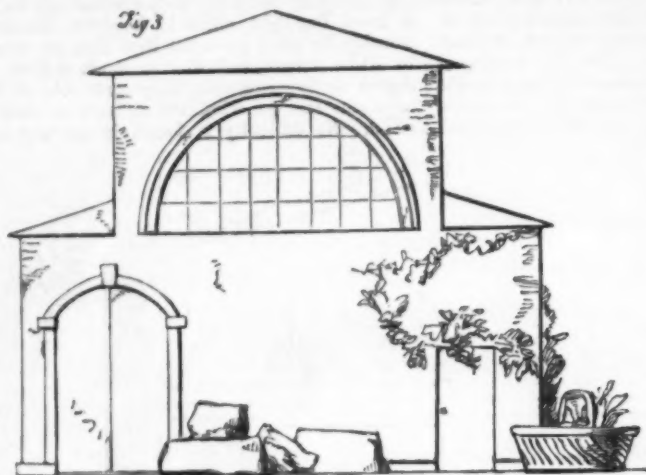


FIG. 3.—Sculptor's Studio.

in the section; and it may be observed here, that owing to the comparative cheapness of large sheets of glass now, a construction in every respects superior to that at Versailles is of easy attainment. The coved ceiling of the room or gallery is made on framing of great strength, and the whole of the flat or horizontal part is filled with obscured glass set in metal framing: this lower window is curved in some cases where the

upon the proportions of the lights to the rooms, and upon the general proportions of the rooms themselves; and if any artist visiting France will furnish this Journal with plans, sections, and perspective sketches of one or two of these rooms and galleries, an important service will be rendered to Art.

For the exhibition of one large picture, or of a small number of pictures, the painter's studio in Rome offers an excellent model. (Figs. 2, 5, & 6.) The picture is easily placed in a good light, whilst the part of the room to be occupied by the spectators is as easily darkened; and whether examining a picture or a statue, the value of a position where the eye is not affected by light falling upon it, can hardly be over-estimated. In national collections containing pictures of great value, and remarkable as the *chef d'œuvres* of leading masters, it would be desirable to exhibit each of these by itself under the most favourable circumstances of light, and of harmonious architectural arrangement; that is, alone, in a recess or cabinet: for instance, the "Raising of Lazarus" might be thus exhibited. Other cabinets or halls might each con-

tain the precious works of one great master, or of a master and his immediate and most distinguished followers. It has been remarked that in the rooms at Versailles which have been specially referred to in support of these observations, the pictures can be well seen from every part of them. It must have been assumed in this country that to attain this result was impossible, as one of the

the decoration of the Palace of Parliament, was the alleged impossibility of seeing works in oil with lustrous surfaces, from every part of the same room. The argument is an unanswerable one, where the architect arranges the lights without reference to the pictorial embellishment of his rooms; and that rooms are designed with very little reference to what is to be placed in them is quite an ordinary circumstance; but it would have been well worth while to have arranged the lights in some rooms in such a way that the veterans of English art, the men who have made our school, might have been employed. France has not rejected the works of her best artists on similar grounds. Ingres and Vernet were not obliged to learn fresco to paint in her monuments. It is, indeed, desirable to cultivate the noble art of fresco painting, but this is possible without the sacrifices which we have made.

Sculpture galleries are not so easily lighted as picture galleries. The experience of the Roman studio decides that side lights, placed at a proper height from the level of the floor, are the best. (Figs. 3 & 4.) It is evident that a long room or gallery, with the walls unbroken by projections, and lighted by several sky-lights, or by one long one, is very nearly the worst plan which can be adopted. The effects produced in such places have been already alluded to; an arrangement has, however, become common, which is worse still, namely, that of lights on both sides of the same gallery: human ingenuity could not devise a scheme of lighting better calculated to impair the effect of sculpture.

It may be remarked that in rooms lighted in the modes alluded to, an arrangement of the statues and other works of Art, in a manner calculated to gratify intelligence and taste, is rendered impossible, as they must be placed up and down anywhere where a tolerable light can be found, or else a total indifference to effect of light and shade must be manifested. It would not be easy to describe the feelings with which a sculptor must arrange the great productions of his Art in galleries where to show them tolerably he must place them without reference to the architectural design of the rooms, and incur the reproach of manifesting bad taste, or sacrifice what he above

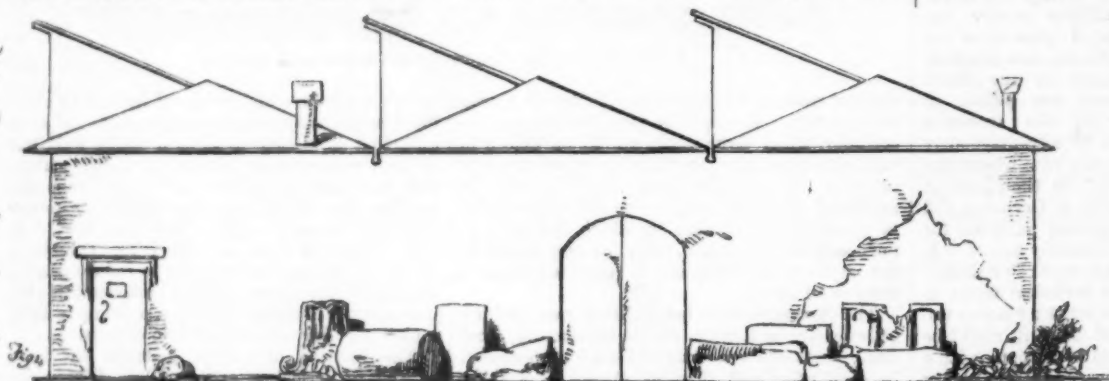


FIG. 4.—Sculptor's Studio, in three divisions, with lights to the north.

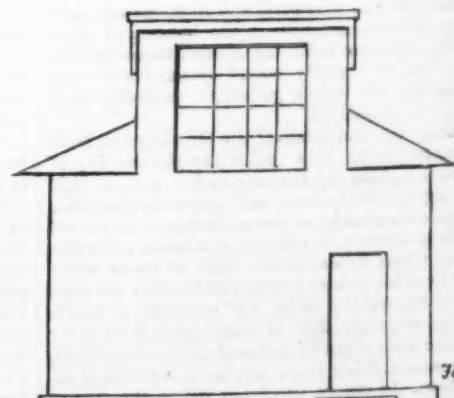
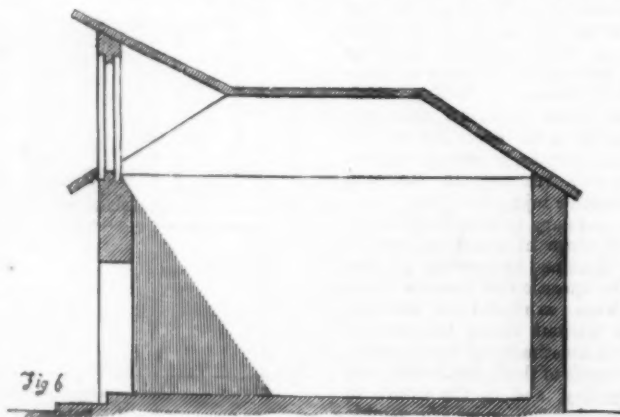
ceilings are of that form. A passage is preserved above the ceiling between it and the roof timbers, the backs of the laths are plastered, and the whole place is kept scrupulously clean, no dust is allowed to settle on the glass or anywhere else. The lower window is also independent of rain, and the disagreeable effect produced when light passes through wet glass is avoided. The pictures are not leant forward but are close to the wall at top, as well as at bottom, an invaluable consideration to the architect, as the design of his room is not injured; and, it may be repeated, are admirably seen by a quiet, well diffused, equal, and sufficiently powerful light, which, at the same time, does not distress the spectator. The plan is the best yet invented, and whilst the pictures are thus admirably exhibited, the handsome architecture and decorations of the rooms are advantageously lighted also. Much, of course, depends

leading reasons assigned for employing fresco instead of oil in the monumental paintings for

be effectually lighted from the central portion. The effect looking down the centre or nave with

all men most values.

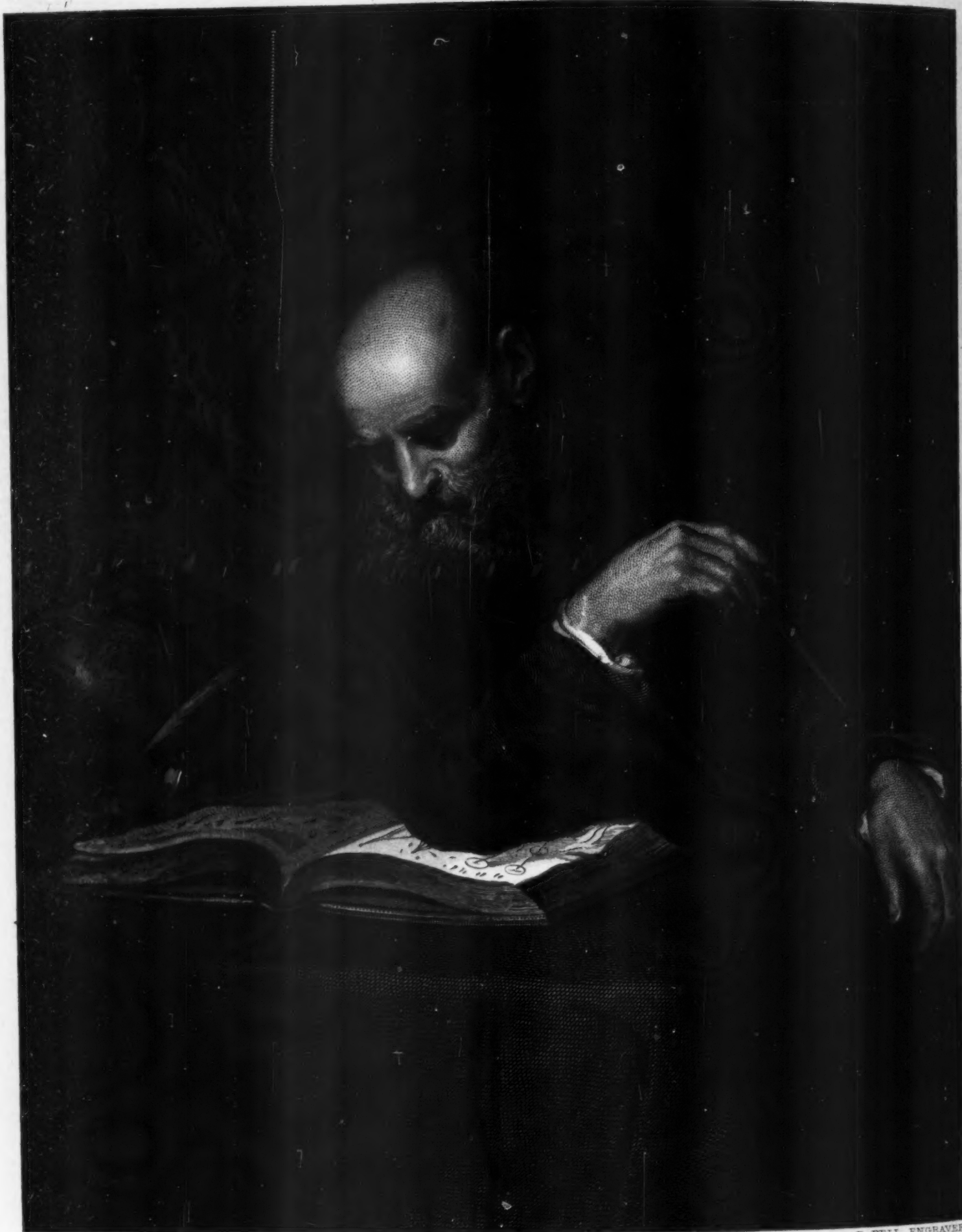
The Chevalier Klenze has adopted with success the system preferred in the Roman Studi, and the sculpture halls of the Glyptothek at Munich may be referred to as models. If galleries are preferred in some cases, and expense is no object, a plan may be adopted which has been attended with success. The sides of the gallery may be divided into recesses, which may



FIGS. 5 & 6.—Cheap form of Studio for small works.







H. WYATT, PAINTER.

R. BELL, ENGRAVER.

# THE ASTRONOMER.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.  
10 BY 14 IN. BY LPT. GEN.

PRINTED BY G. WHITE.

LONDON: PUBLISHED FOR THE PROPRIETORS.



its perspective of columns and arches to prevent cross lights, would be magnificent, whilst in such a gallery a pleasing excitement and interest would be kept up as the spectator advanced from recess to recess, and contemplated new combinations of precious monuments of Art. A few sketches of Roman Studi drawn from recollection are given; other modifications of the principle usually adopted will readily suggest themselves to artists familiar with Rome.

Besides the considerations connected with lighting works of Art in galleries and museums, there are others, of serious importance, which are equally neglected. It is a singular system which arranges pictures by the size, upholsterer-fashion, without the slightest reference to school, sentiment, or subject, and crowds them together in shabby rooms of a monotonous dingy tint, with dirty floors, and miserable furniture and fittings; everything offending the eye of taste, depressing the spirits, and annoying the senses. Naturalists, Tenebristi, and all the other *isti* jumbled together, the saints of Italy, and the nudes of the Flemish School in strange juxtaposition. Whilst the artist and amateur are distressed and offended, the student and the uninitiated are not properly instructed in such a place. In our exhibitions of modern works of Art, the same absence of sentiment prevails. These are yearly examples of the selfishness of painters, and the humility of sculptors and architects, who are content to have their statues and designs exhibited in any place unsuitable for pictures.

The indifference with which the public regards sculpture, the prevailing incapacity to judge of the merits or demerits of architectural designs, must be attributed to the manner in which they are exhibited. Attention is not favourably drawn to them, the public is not instructed, and there is a neglect of duty, indifference to the well-being of Art, and to the maintenance of the national honour, wherever such a state of things exists. The exercise of some taste and sentiment, the union of the professors of the sister arts for the production of a new and magnificent design of arrangement every year might lead to combinations which would obviate the present system of hanging pictures, sale-room fashion; would bring the works of the three arts into harmonious agreement in the same galleries, and exhibit them in the most pleasing manner on equal terms. Do the noble pictures of the Old Masters suffer because we see them (on the Continent) placed between polished marble columns of varied hues!—because on each side of them we find *chef-d'œuvre* of sculpture, claiming their share of our admiration?—and do these suffer because they are placed near the harmoniously and richly-coloured works of the sister arts? It must be poor art which fears such contrasts as these. The artist who has stood before the marble balustrade in front of the altar recess, and has seen the works of the painter, sculptor, architect, and decorator united, will never believe that it is necessary to the well-being of the sister arts to exhibit their works separately, or, in doing so, to borrow the arrangements of the auction-room or marble-utter's yard.

It would also be well to reflect, when building a new National Gallery, upon the lessons given us in the noble halls of the Colonna and the saloons of the Pitti, by the works of Klenze or of the French architects. Do the marble columns, the frescoed ceilings, the gilded cornices, the silk hangings, the superb furniture, the parquet flooring,—make the pictures less interesting, less effective, less important? Is not the contrary the case? And who, who has had the happiness to see the works of the great masters in these noble galleries, has not felt that they are fittingly placed,—that a just sense of their value as works of genius, led to this system of enshrining them? And who, who has seen these galleries, does not feel mortified when he reflects on the dreary homes which England provides for her treasures of Art?

It is to be hoped that the cartoons of Raffaele and Montegna will be provided for in the New National Gallery; for all purposes of study they would be far better in Paris or in Rome than where they now are. How many students would profit by the frescoes of the Stanze if they had to travel the distance between Frascati and

Rome every day to make their copies! If such treasures as these are possessed by the nation merely for the sake of holiday folks, by all means keep them where they are; but if they are to be regarded as a great means of educating artists of every class, surely it is but right to bring them within a reasonable distance of students, so that they may visit them without expense and fatigue, without being dispirited by such circumstances as these during the time of study.

Let us hope that the new National Gallery will be a model in every respect, with well lighted, well ventilated rooms, arranged with judgment, and decorated and furnished with a sober magnificence, not unworthy of the pictures or of the English people.

C. H. WILSON.

It may be useful to remark, that the system of fixing the pictures at Versailles, where the frames are attached to the walls, whilst the pictures are set in panel fashion, has proved a grievous mistake; unless a change is made, it is stated that the pictures will be ruined; and if there are a number the destruction of which would be no loss to art, there are also many worth preserving. When oil pictures are placed as at Versailles, damp, unable to escape from the walls behind them, soon affects the canvas, and then the paint upon it. A free circulation of air behind the pictures readily obviates these effects. The enormous expense of altering the system adopted at Versailles is commented on in France. The mistake is greatly to be regretted, but may serve as a warning to us.

It is also to be observed that these rooms are intolerably hot in summer, from the absence, possibly, of a proper system of ventilation.

#### THE VERNON GALLERY.

##### THE ASTRONOMER.

H. Wyatt, Painter. R. Bell, Engraver.  
Size of the Picture 28. 54 in., by 28. 04 in.

WYATT, though professedly, and in practice, a portrait-painter, occasionally allowed his pencil to trace out the imaginative; or it may, perhaps, with more truth be affirmed, that he sometimes so treated his portraits as to give them the character of ideal works. There is little doubt of this being the case with the picture here engraved, which either was exhibited in the year 1835, at the British Institution, under the name of "The Philosopher," or in the year following, under that of "Galileo;" for we have not been able to fix the identity of the work with certainty; nor is it of much importance that we should do so.

The artist was, without question, a sound and careful painter, though he seems to have caught little of that bright and attractive inspiration which might reasonably have been looked for from one who had studied in the atelier of Lawrence: his portraits were solid rather than sparkling; faithful representations of their originals rather than great works of Art. "The Astronomer" is a fair example of his powers; the picture is well composed, and treated with a broad effect of *chiar-oscuro* not unworthy of Rembrandt. The figure exhibits some excellent drawing in the head and hands, while the lines on the forehead and around the eyes, indicate thought and deep study. The tone of the work is rich in colour, and the execution shows a firm and decisive pencil.

#### MODERN GERMAN PRINTS.

OVERBECK'S GREAT WORK: "THE TRIUMPH OF RELIGION IN THE ARTS." Before us is a highly finished engraving from the *chef-d'œuvre* of Overbeck, which, it will be remembered, is in the Stadel Institut, at Frankfurt. The plate is worthy of the picture, it is sufficiently large to do justice to its numerous impersonations, every one of whom being a celebrity is at once recognisable. The engraving is by Samuel Amsler, who, after devoting six years of assiduous labour to it, under almost unremitting bodily suffering, died soon after its completion. On the occasion of a visit to Frankfurt in the autumn of last year, we had an opportunity of seeing the picture. It is not large, and is not, we think, so favourably lighted

as it might be. We have, from time to time, dwelt upon the professed *surium* of Overbeck, as his works came under our notice; and we must limit ourselves here to a simple notice of the picture, in reference to the engraving. It is at once obvious that the work has been suggested by the great works of Raffaele in the Vatican, especially the "Disputa," and Overbeck was employed upon it during seven years. He has drawn liberally on the resources open to him in the unique collection of portraits at Florence, and the resemblances are preserved with great success, where the heads are of necessity disposed in a manner different from the known portrait. The picture was painted at Rome, and exhibited there in 1840. The first glance at the work, even by one who had never heard of it, declares an exalted purpose, to the realisation of which unwearied industry and research, and certainly great learning, have contributed. Overbeck's design is to describe the development of Christian art, as it has progressed under divine and human influences. The upper or abstract section of the composition is proposed as a celestial vision to the artists assembled below; it begins with Adam and Eve, and ends with the Empress Helena. In the centre is the Virgin Mary with the infant Jesus, writing down the hymn of praise sung by the attendant choirs, and by this is configured Poetry, the source of all the other arts; of which Sculpture is represented by King Solomon, Music by David, Painting by St. Luke, Architecture by St. John, with the ground-plan of the heavenly Jerusalem. Overbeck avails himself of all the licenses which Raffaele allowed himself; we therefore find impersonations grouped together without regard to contemporaneity—it is enough that they assimilated in profession of faith. The centre of the lower part of the composition is occupied by a fountain, the upward jet of which alludes to the heavenly tendency of Christian art. The water flows into two basins, of which the upper represents sacred art, and the lower secular. Overbeck, like all the painters of his sect, denies the charm of colour; with him, the great end of all art is the essential; we find, accordingly, the Venetian School signalised as simply material and meretricious, since we find Bellini and Titian admiring in the lower or earthly basin the reflection of a garland of flowers in the hand of a child; while, on the other side, Leonardo da Vinci directs the attention of his pupils to the heavenward tendency of the jet. On the right of the spring the Umbrian and Tuscan painters listen to the inspiring verse of Dante, and near these are Raffaele, Perugino, Ghirlandajo, and Masaccio. On the left of the fountain are Lucas Van Leyden, Mantegna, Albert Dürer, Martin Schöner, and others; indeed, no name of celebrity is omitted which has in anywise assisted the cause of religious painting and architecture: the entire number of figures being one hundred and four. In this picture Overbeck has recorded his artistic faith; herein he has entered his protest against every tendency of art which he may deem unworthy. It is, undoubtedly, a great work—the great effort of one who has been immeasurably constant to every article of his early declaration. Of the engraving it must be said that it is among the most careful of the works of its class; the feeling of the picture has been consulted in every line, and the plate will be accounted one of the triumphs of German art.

"JEREMIAS AUF DEN TRÜMMERN VON JERUSALEM," is a highly-finished lithograph, after Bendorff, by Carl Wildt. It is large, sufficiently so to do justice to a subject with various objective and textures. The prophet is the principal figure; he is seated amid the ruins of the devoted city, the destruction of which, as we observe in the background, is still going on. He rests his head on his hand in the depth of his sorrow. On his left is a young man, apparently dead, for his child vainly essays to arouse his attention; and, near these, a family endeavouring to escape from the utter desolation. On the right of the prophet is a mother weeping over her dead child, and another bearing her infant, also dead, in her arms. The whole of the background evidences the total destruction of the city. The original is the property of the



King of Prussia. In the works of this painter there is nothing of the manner and feeling of Overbeck and his school. The drawing of each figure, in every part, is a deduction, not from early Christian, but the best period of classic art. We however observe certain tendencies in composition; the arrangement will bear comparison with that of his famous picture, "The Israelitish Exiles," the sentiment of both works being identical, and the dispositions of the figures the same, that is, principally seated, and low in the picture. On the occasion of our visit to Dresden last year, Bendemann was occupied with his great works in that city, and upon these, we think, the better part of his reputation will rest. It is impossible to speak too highly of the manner in which the lithographer has executed his part of the work.

"THE DISCOVERY OF MOSES BY PHARAOH'S DAUGHTER," is another large lithograph, also by Wildt, after a picture by Ch. Köhler. This is a subject which has so frequently been painted by artists of all nations, that nothing new can be expected in description. In the treatment of the subject, we find, in many recent pictures, all the figures costumed and characterised according to the authority of the remains of Egyptian art, but in this work the ordinary types are adhered to. The instant represented is that in which the infant is received by his protectress. The figures are extremely graceful, effectively grouped, and rise in strong relief above a low horizon. The works of this artist are popular in Germany. We have seen in the hands of a celebrated engraver another work of his, having reference to the smiting of the first born.

"DER VERLORNE SOHN," is a plate after a composition by Steinle, differing in manner and feeling from the above, inasmuch as classic art is entirely ignored, the taste and feeling being those of early Christian art. The agroupment and dispositions are severe and fresco-like. The principal figures are those of the father and son, the former holding the latter locked in his arms. There are a few other figures, and the fatted calf has just been slain, but, faithful to the rigid profession of this school of art, not the minutest accessory is admitted. This picture has been beautifully worked by Ch. Becker; there is very little shade in it; all the breadths are made out with linear hatchings.

"QUOD PERIERAT, REQUIRAM," another subject by Steinle, from the twenty-fourth chapter of Ezekiel, is certainly a most charming conception. It is engraved in line by Franz Keller, from a drawing in the possession of Mr. Buddaeus. It has long been popular, we may say, throughout Europe. It simply presents the Redeemer stooping and releasing a lamb, which lies helplessly entangled by a thorn. The head of the Redeemer is certainly one of the most successful essays in the entire circle of Christian art.

"ANGELUS MANDAVIT DE TE UT TE CUTODIANT IN OMNIBUS VIIS TUIS," a subject from the ninety-third Psalm, is generally known as the Guardian Angel. It is a charming conception, by Louis Grimeaux, representing a child equipped as a pilgrim, and guided by an angel that walks behind him. There is little beyond the two figures, but these form an admirable example of the force of expression, that resides even in very slight material, felicitously treated.

"LA PETITE FRIPONNE," is a subject of another class, being a line engraving, by Lüderitz, after a picture by J. G. Meyer, representing a little girl who should be knitting, but who is examining a book which she holds before her, and from which she looks, in a manner at once to fix the attention of the spectator. The face is lighted by reflexion. It is a most careful study, and highly successful in expression. The general tone of the whole is low, and the face is judiciously lowered into shade by the opposition of the white sleeve of the dress. This print has been wrought off by Felsing, of Darmstadt, we believe one of the most skilful copper-plate printers in Germany.

A very beautiful engraving by Pelugfelder, after a drawing made by Overbeck in 1815, shows the Saviour bearing his cross out of the gates of Jerusalem. It is an admirable composition; and, like all the works of Overbeck, it manifests the utmost care in every part. There is

nothing admitted into the groupings without an evident purpose. It is curious to trace in such a work as this the reminiscences of its author; we recognise here, with the influences of the old guild frescoes in Florence, those of Dürer, and other early German masters, mingling with allusions to the column of Trajan. The beauty and clearness of this engraving are beyond all praise.

Among the landscape-painters of Germany, Lessing enjoys a high reputation; we have seen at Berlin and elsewhere interesting examples of his power. We have before us two line engravings after works of this artist; proofs of one of which had been shown to us last year at Düsseldorf, by Mr. Buddaeus. One is a close view, representing a passage of wild forest scenery, bounded on the right and left by rocks and trees, and opening in the centre in successive distances to a continuation of the like features. This work is most elaborately engraved in line by Abbema; the distances and gradations are finely felt, and we doubt not the engraver has followed out with the strictest accuracy the degrees of tone in the picture. The second represents also a close scene, but differing from the preceding as being intersected by a rivulet, the course of which is interrupted by rocks. The aspect of the work is full of natural incidents, in the management of which the artist seems closely to have adhered to nature.

#### THE UNITED STATES IN THE GREAT EXHIBITION.

MUCH disappointment has been felt and expressed with regard to the display made by the United States in the Palace of Industry. An amount of space had been allotted to them second only to that assigned to France for the reception of their industrial products, and intimations were given not only that it would be filled, but that it would be quite inadequate for the purpose of affording a fair exposition of the resources and industry of our transatlantic friends. In fact, so strenuously was this insisted upon, that the Royal Commissioners were induced to add five thousand feet to the space originally set apart, raising it from eighty to eighty-five thousand feet. The American contributions arrived in a government vessel, expressly commissioned for their transportation, and expectations were naturally excited that the display would be a creditable one, and fairly represent the natural resources and the industrial abilities of the American republic. The feeling of disappointment was as natural and as unavoidable as the expectations themselves, and our American friends, we say it in candour and kindness, ought to feel that they have themselves, in a great measure, to blame for the unflattering reception they have met from the great world's public, assembled here, to pass a judgment (which will be, in the main, and as a whole, a just and righteous one; with all due allowance for national and personal prejudices and antipathies) upon the comparative advancement of the nations in arts and civilisation. Had America silently accepted the position, sufficiently prominent, at first assigned to her by the Royal Commission, and, upon discovering that the space would not be filled, resigned it, and been content to fill with the goods now exhibited half the space now occupied, she would have been in a position to receive a fair judgment, and the public might have looked with gratified surprise where they now turn away with a disappointed sneer. Pretension in nations, as well as individuals, piques the pride of others, and brings to those who indulge in it the sure punishment of being rated below even their true value.

We make these remarks in no unkind spirit. It is altogether foreign to our wish or purpose to contribute to national irritation, and we consider such a course as entirely out of harmony with the design and tendencies of the great occasion which has brought the nations together. We confess to having witnessed with regret attacks from other quarters, which are alike discreditable and unjust; and we have taken pains to make ourselves acquainted with the facts of the case, in order that the United States should have an opportunity of being placed in this matter in her true position. That both sides should be wrong is quite a common thing in differences of all kinds, and we feel confident that it will prove so here. The Americans are wrong in feeling so keenly the attacks that are

made upon them, and in attributing them to national jealousy and prejudice; those who ridicule them are wrong in not making proper and obvious allowances, and in passing over in silence the really meritorious articles which appear in the United States department. We shall endeavour, by as fair and impartial a statement as our knowledge of the case will allow, to avoid both these errors.

The government of the United States is a confederation of thirty-one states which are, in domestic concerns, as independent of each other as the nations of Europe. The federal government is charged with those general interests which concern the states in common, and its powers are very limited. It is not in the power of the President of the United States or the executive branch of government, to draw a penny from the public treasury, without the warranty of law. In this particular, therefore, the American contributors were at a disadvantage, as compared with those whose governments had the ability to order, and to pay for whatever works were deemed necessary to give a fair representation to their industry. Congress, it is true, was in session, but was engaged in the consideration of questions which were threatening the integrity of the confederacy itself, and could hardly be expected to turn aside from so vital an issue to provide for the support of a scheme started in a far distant land, and the success of which was even then considered doubtful.

The first proposal to the American government to unite in the plan of a great exposition of the industry of all nations, was made by Sir. H. Bulwer in May, 1850. Nearly a month was consumed in selecting and organising a central commission at Washington, and quite another month in the appointment of state committees, corresponding to our local committees. Add to these delays a month for the inland and ocean transportation of articles, and it will be seen that our American friends had something less than nine months in which to prepare to appear with specimens of their national arts and industry before such a tribunal as the world had never known. Without government aid, they were to come more than three thousand miles, at great expense, and quite uncertain as to the results of the measure, to display works which the most sanguine could hardly have hoped would equal the highest productions of Europeans, and which few could expect would command a European market. In reference to the department of labour-saving machinery, this remark admits of qualification; and here there was the important consideration with the inventor, how far his rights would be protected. Had it been in the power of the executive committee to give a satisfactory answer to this question, we are assured that that branch of the American department would have been creditably filled. The single fact, that for the past two years the average number of patents granted by the United States government, has been one thousand, is a sufficient warrant for the belief.

Distance, expense, uncertainty as to the tendencies and success of the great scheme, doubt as to the protection which would be granted to inventors, and an entire want of government sympathy and aid—all conspired to produce a state of feeling which has resulted in the empty bays of the American division. These are the proper and obvious allowances of which we spoke.

But the largest interests of America do not admit of an adequate display on an occasion of this kind. The leading pursuit in the United States is agriculture, and its products constitute the great source of their prosperity and wealth. Cotton, tobacco, rice, wheat, Indian corn, wool, &c., how could these great staples, which tell in millions on the American pocket, be represented but by a few bales and boxes, of little meaning to the vulgar eye? Yet those few bales and boxes speak to the intelligent mind of interests which ramify into every element of human society. Those interests bind America and England together by a golden chain, which we hope each year will strengthen by new links of mutual respect and good feeling.

The department of raw materials offers, to the intelligent observer, much that is of interest. We are sorry not to find any illustrations of the methods pursued in mining operations, but of ores themselves we find many specimens of great richness; iron, copper, zinc, and lead, are well represented. Among the iron ores we were particularly interested in specimens of the spathic variety, which is found in large quantities in the State of Connecticut. This ore is that from which the well known German steel is produced, and it is largely explored at Allevard, near Grenoble in France, and in various other places in Europe; its value for steel making is undoubted. There



are iron ores also from Virginia and New Jersey, the former found in veins fifty feet wide and six deep; and the latter, said to be remarkable for its strength, and for imparting its own good qualities to inferior ores with which it may be mixed—this is the Franklinite.

Some interesting specimens of copper are exhibited from the copper region of Lake Superior. One of these weighs over 2000 lbs., and is of remarkable purity. The copper region alluded to possesses peculiar interest from the fact that the mines have been worked at some past period with a degree of intelligence quite surprising by a race now unknown: the mines are still called the "Indian Diggings," and the tools with which they were formerly wrought are occasionally found.

The zinc exhibited is a very large specimen of the red oxide, from the mines of the New Jersey Exploring and Mining Company. The metal made from it is also shown, and the paint in various tints made from the metal. The anticipations which were indulged that the use of zinc paints would do away with the injurious results from working in lead colours have not, we believe, been fully realised; but the zinc colours are remarkable for brilliancy and durability, not being affected by the gases which so unfavourably affect those prepared from lead, and being cheaper must command a large sale.

Lead ore, of remarkable purity, is exhibited from the mines of Galena, Illinois.

Among the non-metallic mineral products are a variety of anthracite and bituminous coals, from the inexhaustible beds of the middle and southern states. The marble of the Wounded Indian is native, and is, by its whiteness and fine grain, well suited to the purposes of the sculptor. A sand for glass-making purposes will be found among the Massachusetts contributions, remarkable for its purity and freedom from the presence of iron,—the colouring material it is so desirable to exclude. We must not close our notice of this branch of the raw materials without directing attention to a mineral paint prepared from a peculiar kind of clay found in the state of Ohio. This clay is, when first taken from the bed, of the consistence of tallow, but exposure to the air renders it as hard as stone. In this state it is ground to a fine powder and mixed with the usual oils. Wood, coated with it, is rendered water and fire-proof, as the paint, when dry, has the hardness and other properties of stone. One of its most useful applications is to wooden roofs, and another, to the proof panel painting of the coach-maker, as the surface admits of a high polish, and two coats are as effectual as the large number usually applied. We understand that this paint is coming largely into use in this country.

Soap-stone is exhibited in large pieces, manufactured into a bathing-tub, and a large starching-roller for cotton-mills. This material, little known in England, is much used in America for backs, and jambs, and lintels, to grates, &c., on account of its being entirely uninjured by heat. Its uses are constantly extending, as it is almost as easily worked as wood; and is rendered peculiarly adapted to the purposes of starching or sizing-rollers, by its smooth and silky surface securing the cloth from injury by friction. This stone is found in large quantities in the neighbourhood of Baltimore, Maryland, and is quarried by an incorporated company in that city.

Dr. Feuchtwanger, of New York, displays a cabinet of American minerals, fresh-water shells, fossils, coals, ores, Indian relics, &c., of considerable interest.

In the section of chemicals we noticed creditable specimens from Wetherell, Brothers, of Philadelphia, and T. J. Husband, of the same city.

In the section of food, America, as was to have been expected, makes a fair display. There are numerous specimens of the common European cereals, as well as of Indian corn, and the flours or preparations from these grains. The wheat-flour is of a whiteness and quality which will compare favourably with any specimens exhibited. The bread made from Indian corn flour has never been a favourite article of diet in this country. Our American friends attribute this to the fact that the flour never reaches us without becoming somewhat affected by the dampness to which it is exposed in crossing the ocean. It is the custom, in America, among those who are fond of the Indian corn bread, to have the meal supplied fresh from the mill every few days. A method by which the tendency to fermentation could be overcome has long been a desideratum. The first attempts were by kiln-drying, which affected the object at a sacrifice of the sweetness of the meal. Mr. Stafford, of the Atlantic Dock Mills, Brooklyn, New-York, has invented a process by which he separates completely all the parts of the grain from each other,

and makes a variety of useful preparations from it, while, at the same time, he dries these preparations so effectually, and packs them so securely, that they will keep sweet in any climate for years. Specimens of the meal, flour, farina, "samp," and "hominy," made by Mr. Stafford's process, are exhibited, and they certainly are, in appearance, superior to the preparations from Indian corn we have hitherto seen. Although, at the present prices of wheat, it is not likely that any class of people in England could be induced to adopt the bread from maize, yet occasions have arisen, and may again arise, when the qualities of that bread may be a matter of national importance to both countries. We recollect, not without emotions of pleasure, the visit of that first American ship of war (worthy predecessor of the "St. Lawrence," which came on a noble mission of charity to our Irish neighbours. Nor do we forget that an American lady, fearful that ignorance of the proper mode of cooking this new article might impair its usefulness, prepared a pamphlet, giving plain directions for the preparation of the various kinds of food into which it can be converted.

Among the preparations from maize, is starch of excellent quality, of which several specimens are exhibited by Colegate & Co., of New York; and by the Oswego Starch Factory.

We notice but one specimen of sugar from the cane, and one of loaf and granulated sugar and molasses from the maple. The sugar and molasses from the maple, when proper care is taken in the manufacture, is excellent. The specimens shown are white and attractive in appearance: the molasses is as clear as the finest honey. These are articles of some importance, as there are, we are informed, millions of pounds manufactured annually in Vermont alone.

The concentration of human food in a small compass, and its preparation in a form which allow it to be safely carried on long journeys, and in hot climates, is a subject which has attracted, and well deserves, great attention. The common mode is that invented by M. Appert, of France, of hermetically sealing the concentrated food in a liquid state, in tin canisters, from which the air has been expelled by immersion in a saline bath heated above the boiling point of water.

Mr. Borden, of Texas, exhibits what is called meat biscuit, which contains, in a concentrated and portable form, all the nutriment of meat combined with flour. When thus combined, the mixture is dried and baked, and presents the appearance of a hard brown biscuit. By this process, the nutritious properties of five hundred pounds of meat and seventy pounds of flour can be compressed into a twenty gallon cask. What Mr. Borden claims as his invention, is the combination of the essence of meat with flour, and its manufacture into bread. The biscuit, when pulverised, is, in a few minutes, convertible into soup of a rich and nutritious quality. The advantage over mere meat preparations of an article of diet which is partly farinaceous and partly animal, is quite obvious. It is in successful use, we are informed, by the United States' army on the southern and western frontiers.

Among the articles in Class IV. we notice a variety of oils. Some of the specimens are prepared from lard. The oil from this source is an article of large consumption in America; and its manufacture is an important one, the chief seat of it being the city of Cincinnati, on the Ohio river. Immense numbers of swine are annually converted into lard and pork at this place, and the lard is again converted into oil and stearine. Lard oil is used both for illumination and the lubrication of machinery; and being considerably cheaper than whale oil, is much employed.

Cotton is largely represented by excellent specimens of Sea Island, Upland, and other varieties; but we find no samples of raw hemp—a very large American interest. The curled husks of the Indian corn make a light, elastic, and cheap mattress, and present us with a new material.

Woods are exhibited in great numbers, though the individual specimens are small. We observe the tough and elastic hickory which forms the wheels of the light Sulky carriage which has attracted so much attention; the elm, butter nut, cedar, spruce, beech, bass, poplar, apple, ash, maple, and a variety of others, from the State of Vermont, with their names, botanical and common, and their economic uses, indicated on their labels. Mr. Pell, of the State of New York, exhibits specimens of nearly all the important American woods taken from his own farm on the Hudson. We did not find a specimen of the live oak of Florida,—the wood so highly valued for ship-building, on account of its great durability and strength, and which is guarded with such just and jealous care by the American government. The black walnut is much employed in America as a cabinet wood, and in

some parts of the western states, where white pine (deal) is scarce and dear, the black walnut supplies its place in house joinery.

Wool-growing is a large American interest. The New England states are for the most part better adapted to grazing than agriculture, and large quantities of wool are annually produced in that part of the country as well as in the Ohio and other western states. The article produced is not thought by the best judges to equal the European, as it is said to be rather weaker in fibre, a defect attributed to the change of pasturage. We observe, however, a few specimens of quite fair quality, exhibited by Sibley, of New Hampshire, and Perkins and Brown, of Ohio.

In furs, of which we might have looked for a large display, the Americans show us almost nothing. A single specimen of the silver martin, not very superior in quality, is the only representative of this important article.

It is, however, in the department of machinery, that we have experienced the greatest disappointment at the display in the United States division, a disappointment which is only heightened by the merit of the few articles in that class which are presented. It is well known, to all who know anything about the state of the industrial arts in America, that labour-saving machinery, is the department in which great excellence was to have been expected from that country. The fact already mentioned, that a thousand patents are granted annually, for new inventions and improvements, being not more than half the number of applications made to the Patent Office, is a sufficient evidence of the activity of inventive genius in a country where the comparative sparseness of population causing labour to be very dear, offers the highest inducement to the production of labour-saving machines. As an example of the application of machinery to purposes for which it is with us quite unknown, we may refer to the ingenious reaping machine of McCormick, which has been extensively used in the United States, particularly in the western states, for fifteen or twenty years. With the passion for doing everything on a large scale, characteristic of Americans, and especially of the western men, it is not uncommon for the farmer to sow more grain than he can obtain hands to harvest, and to be obliged to turn his hogs and sheep into the standing corn, to prevent its being entirely wasted. To a farmer in these circumstances, it is easy to understand the value of a machine which can reap from twelve to twenty acres of corn in a day, with a force of three horses and two men. The machine is quite simple: a large reel in front gathers the corn, and draws it between iron fingers, placed some six inches from the ground; at right angles to these, a long blade with a serrated edge is kept in constant and rapid vibration, by a crank motion communicated to it by simple gearing from the wheels of the machine. The corn cut by this blade, falls upon a platform in its rear, and is raked off when a sufficient quantity has accumulated to form a sheaf.

In steam-engines, and machinery connected with the application of steam power, the American department is quite poor, though it is well known that a very creditable display in that line might have been made, had the representation of American industry been a fair one. The corrugated boiler of Montgomery, by which a large fire surface is obtained, without loss of strength or space, was among the articles passed by the central committee, but it was not brought over. Locomotives, and engines for river boats are without representatives.

The calorific engine of Ericsson, if it redeem the promises that are made for it, is destined to work an important revolution in motive power. It is worked by the expansion of atmospheric air to double its volume, and with it, it is said, so great an economy of heat, that a vast saving of fuel is effected. This object is secured by a peculiar contrivance, called a "regenerator," by which the heat is used many times over, requiring simply to be increased by the amount lost by radiation. The engine exhibited, is a small working engine, but owing to the fact, that fire is excluded from the building, it cannot be put in operation. We are informed, however, that a large engine, on this principle, is now nearly completed, and will be forwarded to this country before the close of the exhibition, and subjected to all the tests which practical men may require. Should it stand those tests, in a manner to justify the expectations of the friends of the inventor, there can be no doubt, that it must, in a great measure, supersede the use of the steam-engine, as being a simpler, cheaper, and safer agent.

We would have been glad to see among the American machinery, the electro-magnetic engine.



of Dr. Page. This gentleman, at the last accounts, had succeeded in attaining a speed of five or six miles an hour, with his trial locomotive on the Baltimore and Washington Railway. He has the credit of having done more with this power than any other experimenter, as he has reduced the expense to that of the dearest applications of steam; at this rate it becomes a desirable power for a thousand purposes in the Arts, where it is so important to have a motor capable of being at any time instantly set at work or stopped at the will of the operator. Dr. Page has been an earnest and persevering labourer in this field for many years, and we hope that his efforts may result in important practical advances in the application of electricity as a motive power.

The principle of centrifugal action has been successfully applied to the elevation of water by various individuals. We have looked with wonder and pleasure at the cataract that flows from Appold's ingenious and effective construction. The Americans exhibit a pump on the centrifugal principle, the invention of Mr. Gwynne, which is small, compact, quick in action, and applicable to all purposes for which a pump is required, whether for the supply of dwellings, factories, villages or cities.

Notwithstanding the great extent to which railway transportation has been carried in the United States, we find the department of railway-carriages and machinery almost entirely unoccupied; with the exception of a clever elastic switch by Tyler, one ingeniously connected with a signal, and a corrugated cast-iron wheel, we observe nothing.\* From a country in which there are 8797 miles of railway, completed at a cost of 286 millions of dollars, we must regard the fact as extraordinary. The corrugated wheel deserves notice, as an approved mode of constructing that important article, whereby the advantages of a chilled tread or rim are secured without danger of breaking in the foundings. The undulating form given to the sides obviates the danger from the contraction of the metal while cooling. The superiority of a chilled rim consists in its hardness, enabling it to resist causes of wear, which, in the case of malleable iron wheels, soon render repairs necessary; cast-iron wheels have the advantage of being much cheaper than wrought. The inventor states that 150,000 of these wheels have been put in use during the past four years.

The American carriages have attracted much attention. The large dress coach, from Boston, rich and costly in all its appointments, is so similar to the same description of vehicle made here, that it can hardly be considered as having any noticeable peculiarity, except the hollow tube used for the double purpose of checkstrapping and speaking-tube, — a new and excellent device worth adopting.

It is in light carriages that the Americans have displayed something peculiarly their own. One of these vehicles is called a Sulky, and is intended to carry but one person. Its weight is between fifty and sixty pounds, and it certainly looks as if the ordinary wear and tear to which it would be subjected on common roads would be quite too much for its delicate construction. But we are assured that such vehicles are in use in America on roads not comparable to our own, and that they are not so fragile as they look; we confess, however, that the Sulky does not attract us. The other light vehicles, "wagons" as they are called, are much more inviting in appearance, and, no doubt, their lightness, after one had overcome the first uncomfortable sensation of insecurity, would have its recommendation in consideration for the horses. Every diminution of weight in a carriage diminishes the momentum with which, under any given load, and at any fixed velocity, it would encounter the obstacles in its path. Beyond a certain point then, increased weight of parts is a mere useless overloading, enhancing the liability to injury from shocks, and adding nothing to the necessary strength of the vehicle. There was truth, as well as humour, in the remark that "heavy carriages were made to stand stone pavements, and stone pavements to stand heavy carriages." Our American friends may have gone further in one direction than good taste will warrant; it is possible that we may have gone too far in another.

We find but two examples of cotton machinery in the American division, though it is well known that important discoveries, as well in the preparation of the raw material as in the mechanism for its conversion into the woven fabric, are the fruits

of American genius. We may cite the temple and the gin as examples in each class. The latter invention has been said, without exaggeration, to have doubled the wealth of America. In 1792, but 140,000 lbs of cotton were exported from America; in 1794, the year after Mr. Whitney's invention, more than one and a half million pounds were exported.

The Drawing Regulator, exhibited by Mr. Hayden, is intended to regulate the size and weight of the "sliver" passing through the drawing-frame. The least variation in the weight is made to produce the corresponding change necessary to correct it in the speed of the machinery. The invention is that of a practical man, who has been, for many years, engaged in cotton-spinning; and, it is said, by the manufacturers who have used it, to produce an uniformity of size and weight in the yarn which renders the previous weighing of the "laps" unnecessary.

In Class VIII. there are exhibited a number of models of ships, of the qualities of which we feel incompetent to judge; but the department of naval architecture is certainly one in which the high excellence of the Americans must be admitted.

The fire-arms of Mr. Colt need merely to be mentioned, as they are too well known to require comment.

The American agricultural machines and implements constitute one of the chief points of their exhibition. The "Reaper," of McCormick, we have already mentioned; another instrument, for the same purpose, on the same general principle, but more complicated in its details, is exhibited by Mr. Hussey. We must approve the lightness and convenience of the forks, rakes, hoes, &c. The ploughs differ essentially from our own in being much shorter, but whether they are, in consequence of this, superior or inferior, is a question about which English and American judges cannot agree. The opinion of both is certainly entitled to respect, and we must remember also that the quality of the soil to be cultivated is a modifying circumstance of great importance with reference to the implements to be employed. The Americans contend that short ploughs have proved themselves more efficient with them than long ones, and have, upon trial, been universally adopted in preference by emigrants from our own shores. Without attempting to decide this question, we can admire many effectual, yet simple, modes of regulating the draft, and an ingenious hill-side plough convertible into a right or left-hand plough, by a change which can be made while the horses are turning.

Among philosophical instruments the compass of Mr. Burt, the balances, and weights, and measures, of Dr. Bache, and the various contrivances of Ericsson, are worthy of examination.

Mr. Burt's solar or astronomical compass is an instrument for the use of surveyors, intended to supersede the use of the magnetic compass in regions where that instrument is rendered almost wholly useless on account of the existence of local attraction. A plane of reference, so it be fixed, is all that is necessary to the surveyor, and it matters not what the plane may be, whether that of the magnetic meridian or any other. Mr. Burt relies upon the sun for the determination of this plane, and by a combination of parts forming a small, portable, and convenient instrument, he enables the surveyor not only to run lines and measure angles with certainty and accuracy, but to determine latitude and declination, apparent time, and the variation of the needle. The instrument has been in successful use for several years on the United States government surveys, in the mineral regions of Lake Superior, and has, in a great measure, superseded the magnetic compass on the government works generally.

The formation of the standard weights and measures for the use of the United States Government called for appliances of the most scientific construction, and of the utmost nicety and precision of workmanship and operation. The manufacture is conducted by the Government itself, being under the direction of the Treasury department. The work is actually superintended by the head of the Coast Survey, who has brought to bear upon it all that science and mechanical skill could do to secure perfection. The Balances, Weights, and Measures exhibited by Dr. Bache, we do not hesitate to say, will bear comparison, for exquisite delicacy and accuracy of workmanship, with the best examples of similar manufactures in the Exhibition.

The instruments exhibited by Ericsson are seven in number, viz., an Alarum Barometer, a Pyrometer, a Reciprocating Fluid Metre, a Rotary Fluid Metre, a Sea Lead, a Hydrostatic Gauge, and a Distance Instrument; the Caloric Engine by the same exhibitor has been already noticed.

The Alarum Barometer is an instrument by which the fall of the mercury to any given point is made

known by an alarum. This result is attained by means of a counterpoise attached to a lever connected with the cup into which the mercury flows. The weight of the mercury in the cup at any given height of column being known, the counterpoise can be so adjusted on the lever, as to set off the alarum at any desired elevation. Those who know the dependence that is placed upon the indications of the barometer by intelligent navigators, can appreciate the value of such an additional guaranty that its warnings shall be heard.

The Distance Instrument is a contrivance for the benefit of the same class. Its purpose is the ascertainment of the distance of objects at sea from the vessel on board of which the observation is made. The observation being taken at the mast-head, whose height above water-line is accurately measured, the line of sight to the horizon is a tangent to the earth's curvature passing through a point of known elevation; and the curvature of the earth being constant, it is only necessary in order to obtain all the elements of the calculation to measure the angle included between the tangential line just mentioned, and the line of sight to the object whose distance it is desired to determine. The whole range, however, is very small, and the practical difficulty to be overcome lies in the minuteness of the angles; these are measured by reflection as in the quadrant, and facility and accuracy of reading secured by multiplying the indication of an angle of a few degrees around an entire circle. The instrument is capable of adjustment to any height. The distance is read off on the scale immediately, without calculation.

The Sea Lead is an application of the well-known principle that "pressure increases as the depth." A heavy cast-iron case encloses two air chambers, one smaller than the other, connected at the top respectively to two glass tubes or bottles. There is a valve, or cock, at the bottom of these tubes, by which they can be emptied. The air chambers are open at the bottom. When the lead descends into the sea, the air in the chambers is compressed and forced into the glass tubes. At the depth of about thirty feet the air has been condensed to half its original volume, and the small air chamber is emptied of air and filled with water. Below that depth water begins to flow into the glass tube connected with the small air chamber, and the quantity that enters is an exact measure of the depth attained. One of the air chambers is made so much larger than the glass tube with which it is connected that water is not permitted to pass into the tube until a much greater depth has been reached. A scale of fathoms is attached to the tubes; when the observation is finished the tubes are emptied by means of the cock, and the instrument is again ready for use.

The Fluid Metres are ingenious machines for the measurement and registration of the quantity of fluids passing through pipes. The measurement of the compressibility of fluids has been attended with practical difficulties which have cast some degree of doubt over the exactness of the results. The gauge of Ericsson is an attempt to attain a degree of accuracy almost absolute. A steel cup is connected with a saucer placed below it, by a tube opening at the bottom of the saucer and at the top of the cup; the cup being filled with water (or other liquid whose compressibility is to be measured), and the saucer with mercury, they are placed in a strong cylindrical vessel, whose mouth is fitted with a moveable piston. The cylinder is filled with water, the piston introduced, and pressure applied to it; the pressure to which the water in the cylinder is subjected is communicated to the mercury in the saucer, which is forced up through the tube and falls into the cup. The quantity of mercury found in the cup at the close of the experiment is an exact measure of the amount of compression which the liquid in the cup has undergone.

The diagrams of Mr. Fisher, designed to facilitate the acquisition of mathematical knowledge, will well repay a thorough examination. The whole series must be seen and examined in connection in order to appreciate their excellence and utility. We can only indicate them as among the objects worthy of notice. The dial of the seasons, by the same exhibitor, is a very striking and pretty mode of illustrating to the eye the effects of climate upon animal and vegetable life.

The Anti-friction Presses exhibited by Mr. Holmes, the agent of the inventor, David Dick, of Pennsylvania, are among the most remarkable and novel examples of mechanical ingenuity in the building, and capable of a thousand useful applications. The hydraulic press has hitherto held an unapproachable position in this department of mechanics, but the press of Mr. Dick seems likely to supersede its use in a multitude of cases in which it is now resorted to; as, for example, in

\* We ought not to have omitted a new contrivance by Mr. H. Pinkus, called an electro-magnetic railway controller—an instrument for preventing the collision of trains, and establishing telegraphic communication between them when in motion, by stationary or moving electric batteries.



the pressing of oils, paper, books, cotton, hemp, cloth, flax, tobacco, hay, baling goods, elevating ships, moving houses, punching and cutting metals, printing, coining, embossing, planishing, &c.

This power is without any noticeable amount of friction, is convenient to handle, easy of construction, requires no lubrication, and is little liable to get out of order. The arrangement has been properly called the *rolling cam*, and consists of two eccentric or cam wheels with a roller situated between them. Motion is communicated to the cam wheels by a roller which is put in motion by a lever or wheel attached to its axis, the friction being relieved by a pair of sectors supporting the axis of each cam wheel, which sectors revolve on an edge. A second modification which adapts it to purposes not requiring much movement, consists simply of two eccentric or cam sectors, with a roller between, put in motion by a lever or wheel as before; the moving members of both being preserved in their vertical position by slots or guides in the frames.

The machine for planing and reducing boards to an even width and thickness, exhibited in the department of machinery in motion, is the invention of Mr. Woodbury, of Boston. The board to be dressed is passed under a series of stationary knives or cutters, which reduce it to the desired dimensions and impart to it a smooth and even surface. The work is done with great rapidity, boards two feet wide being planed and reduced at the rate of eighty or ninety feet in length per minute. Tonguing and grooving apparatus may be attached or used separately.

A stone-dressing machine, the invention of Mr. Eastman, of New Hampshire, is exhibited in operation. Its use is the dressing or shaping stone for architectural or other purposes, by cutters of chilled cast iron. By a peculiar process of chilling in casting an intense hardness may be imparted to iron, which fits it for reducing the surface of stone with facility and economy. Cutters made in this way are said to retain their sharpness for a long time, and to become harder by each recasting. By varying the shape and arrangement of the "burrs" or cutters, ornamental surfaces of various patterns may be produced. An invention which greatly reduces the cost of working stone, must have a tendency to increase the use of the material for building purposes, the great expense of hand labour in its preparation being one of the principal causes of its limited employment.

Caoutchouc or India-rubber, has been known for centuries, yet it is only within the past thirty years that it has been applied extensively to useful purposes. The difficulties in the way of its extensive introduction, as a material of value in the Arts, arose from its liability to be affected by ordinary changes of temperature, being rendered stiff and hard by cold, and soft and tacky by heat. The disagreeable odour was a strong objection, and the want of an efficient solvent another; but the perseverance and ingenuity of the labourers in this department have overcome all obstacles, and rendered this important article of great service in branches of the Arts where formerly it was quite unknown. The discovery of the solvent power of the essential oils over this gum, and the invention of the process of vulcanising, were the two great steps in the advance of India-rubber to its present important position. Perhaps no better proof of its growing usefulness could be given than that drawn from the fact, that in 1830 only 52,000 lbs. were imported into Great Britain, whereas in 1840, the importation rose to 721,280 lbs.

In the manufacture of this substance into articles of utility, and in the avoidance of the objectionable qualities of the gum, as well as in the lightness and finish of some of the articles produced from it, the Americans stand unrivalled.

We observe coarse articles, such as railway-springs, and steam packing, &c., exhibited by Mr. Day, as well as the corrugated, or "shirred," fabrics, so much employed in the manufacture of shoes. But the great feature of the India-rubber display is to be found in the two large bays occupied by the manufactures of Mr. Goodyear of New York, whose name is so well known as one of the most successful cultivators of this branch of manufacturing art. In freeing the fabric from all disagreeable odour, in overcoming its tendency to be affected by thermometric and hygrometric changes, as well as in the immense variety of its applications and excellence in the manufacture, Mr. Goodyear has secured a well earned reputation.

We notice, besides the ordinary and obvious uses of the substance, some applications entirely novel; as to veneering furniture, to handles for knives, and to musical instruments, purposes where wood, ivory, or metal, have been hitherto employed. Fabrics which combine the water-proof quality with permeability to perspiration, constitute a

very important advance, obviating an important objection to the use of water-proof fabrics as clothing. Maps for schools, and inflated globes as light as down, are capable of many interesting educational uses: boats, pontoons, diving dresses, gloves, whips, tubing, and lastly toys, which resist all juvenile efforts at destruction, are among the articles which testify to Mr. Goodyear's skill.

We must not pass over in silence an invention of importance in the alleviation of the miseries of mutilation. The artificial leg of Mr. Palmer, its inventor and exhibitor, differs from all other substitutes for the natural limb we have seen; and in lightness, finish, and adaptation to its purpose, must, we conceive, be difficult to surpass. The articulations of the knee, ankle, and toes, bear the closest resemblance to natural joints, and a combination of tendons and springs is introduced, which gives the most natural movement by performing the functions of the *tendo Achillis*, and the flexor, extensor, and other muscles of the human limb. The natural form of the leg is perfectly imitated, and a covering of kid, protected by a skin-coloured varnish, impervious to water, gives an admirable finish to the whole. We have seen one of these legs in use, and we have repeatedly known persons to be deceived as to the fact of the limb being artificial, and unable to determine when asked to do so which was the one supplied by art.

T. O. Le Roy & Co., of New York, exhibit pipes of pure block tin, made in continuous lengths by hydraulic pressure, being the first successful attempt to produce this article by that method. The advantages of tin pipes over leaden ones are many and decided: they are stronger, lighter, less likely to get bruised or injured, will bend and work better, and are safe, sweet, and incorruptible conduits for water or other liquids. Messrs. Le Roy & Co. manufacture them at a cost nearly as low as that of lead pipes, thus obviating the chief objection to their employment. The pipes made by Messrs. Le Roy & Co. are from one-eighth of an inch to five inches in diameter, of uniform thickness, and free from all flaws, scales or splits. When we consider that lead pipes impart to the water which they transmit, a cumulative poison, ruinous to human health, we must regard the cheap production of pipes from pure tin as an important discovery.

We regret that our time and limits compel us to pass over in silence many articles upon which we had intended to comment; yet we hope that so far as we have gone, we have fairly illustrated the merit and novelty which are to be looked for in the United States division.

In closing our notice of the American contributions to the Great Exhibition of Industry of All Nations, we must repeat the regret which we expressed at the outset—that a nation which has capabilities like those of the United States, should so far have misapprehended the nature of this great contest for industrial superiority, as to have allowed itself to be distanced in the race for cosmopolitan distinction. A few, more liberal and better-informed than the rest, may attribute to its true causes this apparent inferiority, but to most of those who are not interested in obtaining correct information, it will give unfavourable and false impressions of the true position of the United States in the scale of industrial nations. It was in a desire to do something towards correcting such impressions, and placing a just estimate upon resources and industry which are destined to make America one of the first powers on the globe, that this article had its origin. And we cannot close it without a further glance at the general bearings of the subject.

In a circular letter addressed by the central committee of the United States to the American people, we find the best evidence of what was expected by Americans themselves to be the position they would occupy at the Exhibition, and we obtain a brief summary of the national resources and industry.

The committee says:—"The productions of American industry which will be entitled to places in the Exhibition are not limited to articles of manufacturing, mechanical, or any other single department of labour or of skill. The farm, the garden and the dairy, the forest and the mine, the factory and the workshop, the laboratory and the studio, will all be entitled to their respective positions; and it is earnestly hoped that no considerations will be allowed to prevent a full and honourable representation of every department of our natural resources, ingenuity, and industry."

"To convey some impression of the number and variety of objects which America is capable of furnishing to the Exhibition, we may be permitted to enumerate a *few* of the prominent classes."

"Among animal substances, it is believed that samples of beef, pork, hams, butter and cheese, wool and hair, feathers, down and fur, lard and

lard oil, stearine candles, honey and wax, spermaceti, skins, hides and leather, with articles manufactured from the same, may all be with advantage sent from the United States. Many of our dealers in provisions can now demonstrate that they understand how to enter for the most refined taste, as well in the style of putting up, as in the intrinsic qualities of their articles."

"Among vegetable productions we shall not forget to send samples of wheat-flour, Indian corn, cotton, rice, tobacco, hemp and cordage, the starch of wheat, of potatoes, and especially of Indian corn; sugars of both cane and maple, raw and refined; timber, and articles manufactured therefrom, especially when made in large quantities, and by machinery. By taking longitudinal and transverse slices or sections one or two inches in thickness from the trunks of trees, we may at little expense send the most striking proofs of our forest riches. The sycamore and whitewood of Kentucky, the cypress of Mississippi and Louisiana, the live oak of Florida, the pine of Carolina, Maine, Minnesota, and Oregon, the oak, hickory, cherry, and black walnut of numerous states, the cedar and locust so famed for resisting decay, the hickory so tough and durable, the ash so light and yet so elastic, the bass wood, adapted for coach and car bodies, the birdseye maple for ornamental furniture, with multitudes of others, may by this means be displayed with surfaces smooth or rough, varnished or unvarnished, and form a novel and striking feature of the Exhibition. Will not some of our enterprising lumbermen take this great department in hand? In making cross sections of trees, the bark should be carefully retained when practicable."

"Among mineral substances which ought to appear at the Exhibition, are iron ores in all their varieties, from that of the iron mountain of Missouri to the rich veins of Georgia, Carolina, Virginia, Pennsylvania, New York, Vermont, New Hampshire, Maine, and numerous other states. The cobalt and lead of Missouri, Iowa, and Wisconsin, the chrome of Maryland, the zinc oxides of New Jersey and Missouri, the plumbago of North Carolina and of Pennsylvania, are a few of the colouring materials which ought to attract notice and win approbation. Stones used for building and other useful and ornamental purposes, should not be omitted, particularly such as excel in firmness, fineness of texture, purity, durability, and a susceptibility of high polish."

"The gold and mercury of California, the silver of North Carolina, the copper of Michigan, the manufactured iron of many states, will evince our abundance in both the useful and the precious metals; and among articles manufactured from metals, we may send numerous varieties of cutlery, edge tools, surgical instruments, augers, scythes, axes, drawing knives, hoes, shovels, butt hinges, door springs, sash and shutter fasteners, locks and latches, rifles, revolvers, bowie knives, gold pens, ever-pointed pencils, clocks, chronometers, astronomical and other telegraphs."

"We must have ploughs and cultivators, reaping, corn-shelling, thrashing, and winnowing machines. Nor must we forget to show how we save labour and diminish toilsome drudgery, by our card-making machines, our screw machines, pin machines, hook and eye machines, nail and spike machines, and percussion cap machines, as well as by our cotton gins, our dredging machines, our quadruple printing presses, our brick machines, and our leaden pipe and leaden bullet machinery."

"We need not fear to show samples of iron castings in hollow ware, of sheet, bar or railroad iron, of stoves, furnaces for house-heating, or ranges for cooking with anthracite, bituminous coal, or other fuel. Even in gilded, bronzed, and other ornamental work in metals, in chased and burnished silver ware, we have workmen who may satisfy the most fastidious European taste. If not too urgently engaged in filling orders at home, it is earnestly hoped that our manufacturers of mathematical, philosophical, and optical instruments, will put before the discriminating eyes at London, a few specimens of their handiwork."

"In connection with our metallurgic industry, we must not forget the mineral fuel by the aid of which it is prosecuted. Our numerous varieties of anthracite, semi-bituminous, highly bituminous, and cannel coals, must be made to prove how far the markets of the world, as well as our own manufactures, navigation, and locomotion, can be supplied from the coal mines of the United States."

"Machinery for working in wood, as shoe-last and gun-stock machines, bucket machines, sash and blind machines, box and match machines, with numerous forms of sawing, planing, matching and stave-dressing machines, would evince the fertility of invention among our workers in this class of substances."

"Among textile fibrous manufactures we shall be



able to offer cotton goods, plain and figured in great variety; together with cordage and canvas of the same material, as well as of American hemp. Among the woollen and mixed goods, woven wholly by power looms of American invention, we shall be expected to send Brussels carpets, ingrain and tapestry carpets, of various patterns."

It is obvious from this brief but comprehensive summary, that the central committee had formed no exaggerated and unfair estimate of the capabilities of the country, and of the position it was proper it should occupy at the Exhibition. Their mistake lay in not properly calculating the interest which would be felt in the enterprise, and the consequent amount of co-operation upon which they could rely. We find in this paper no pretension to the arts of design and taste in which Europe excels. The committee seem willing to place the reputation of their country upon the only foundation on which it can justly stand—her natural resources and inventive ingenuity exerted in the production of labour-saving machinery and the coarser manufactures.

It is quite unnecessary that we should do more than allude to the resources of the United States. Occupying one-third of the North American continent, with a territory embracing the widest range of climate, a soil of unsurpassed fertility, inexhaustible mines of mineral wealth, a sea-coast of more than ten thousand miles in extent, rivers ramifying to the remotest quarters and affording ample facilities for internal communication, a cheap government, a comparatively equal distribution of property, an energetic population urged by every incentive to personal exertion which ambition or thrift could desire, the United States seem possessed of every element of progress. Yet they could not hope to be exempt from the laws which everywhere govern national industry. A new country must be a new country in arts as well as in years, as inevitably as a child must be a child. Where physical obstacles have to be overcome, forests felled, mountains levelled, roads and bridges constructed, farms cleared, towns and cities built, the demand for labour for such purposes is so great that it cannot be diverted to the manufacture of articles which can readily be supplied from abroad, except by an artificial forcing system, which offers unnatural inducements to such a diversion. Hence the manufactures of a new country must always be in a great measure confined to the supply of simple wants—the fabrics and appliances necessary to a young people. We do not expect the rich products of European art from our own infant colonies, from Canada, or the United States. Nor will they, under a natural system, produce them, until their wide domains are crowded with a teeming population whose labour, instead of commanding highly remunerative wages, is seeking new fields in which to operate, and is content with an "abundant minimum" of the necessities of life as its reward. We hope that that day is in the United States far distant. They have a noble mission to accomplish, bound up with the rights and the progress of the race. Let them be content to fulfil it.

### THE VERNON GALLERY.

#### LAKE AVERNUS.

R. Wilson, R. A., Painter. J. C. Bentley, Engraver.  
Size of the Picture, 2ft. 4½ in., by 1ft. 6½ in.

WERE we called upon to point out a remarkable instance of the different treatment which the same subject receives at the hands of two distinguished artists, we should instance this picture, by Wilson, and the "Golden Bough," by Turner, engraved in the *Art-Journal* a few months since. Each work professes to be a view of the Cimmerian Lake, yet how varied is its aspect, as presented to us by the painters we have named. Turner has so falsified the scene, by investing it with the poetry of his imagination, that we scarcely recognise in it one distinguishing mark of its actual identity; while Wilson shows it us as we presume it existed in his day, and almost as it exists in ours, lustrous with the beauty of an Italian evening, whose quiet sunshine is reflected on its surface, and on that of its Neapolitan waters, stretching out into the far distance. Turner's picture is a dream of Italy, Wilson's a waking expression.

It is marked by the excellent qualities that distinguish the works of this artist, and has retained much of its original purity and brightness of colour. The solitude of the scene is agreeably broken by the group of peasants in the foreground, and the small craft, with their white sails, sailing lazily over the distant waters.

### OBITUARY.

#### MR. JOHN HENNING.

WE have to record the death of John Henning, the restorer of the Parthenon and Phrygian Friezes. A Scotchman, Mr. Henning inherited in no small degree that indomitable perseverance so characteristic of his countrymen, which enabled him to surmount the many difficulties that surrounded him in early life. At his father's bench, when the chisel was his only artistic implement, he used to carve busts of his fellow workmen in blocks of wood. From these rude but creditable essays at sculpture, being flattered into reputation, he was induced to resign the hatchet and chisel and adopt Art as a profession. From Paisley, his native town, he removed to Glasgow, where in modelling many of its respectable citizens, he was so fortunate as to add to his artistic celebrity. In the galaxy of literary talent which burst forth so conspicuously in Edinburgh at the commencement of the present century, a field presented itself peculiarly favourable for the development of his talents. The following anecdote in his own words describes the manner of his introduction there:—"Francis Jeffrey sat to me for a medallion at his sister's, Mrs. Doctor Brown; it was reckoned successful, I did not like it myself, having had little practice in finishing. I felt sensible of my deficiency, but Mr. Jeffrey encouraged me in a very pleasing manner, and said, you must come to Edinburgh, it is more a field for artists than Glasgow; if you do I shall be glad to see you at my house." Mr. Henning soon availed himself of this kindness, and rose rapidly in favour with his numerous literary friends and patrons. London next became the beacon of his hope, where the promptings of his ambition found at once a response in the patronage of royalty. Here Mr. Henning commenced the great task of restoring the Elgin marbles, in which he assiduously occupied himself for twelve years. During his progress with the drawings, the following anecdote selected from others that will form interesting episodes in his forthcoming Memoir, tends to show the encouragement given him by royalty to proceed in his undertaking:—"In 1812, making a preparatory drawing for my model of Her Royal Highness the Princess Charlotte of Wales, at Warwick House, she expressed a wish to see my drawings from the Elgin marbles. I took them to the residence of Her Royal Highness; she was particularly struck with a male and female figure, which seemed intended for Hygieia and Esculapius. She took them in her left hand and between the fore-finger and thumb of her right, and asked me, 'Could you get that done for me in ivory?' Turning however over the drawings, she fixed her mind on a piece in the north frieze among the crowd of cavaliers. I had not yet worked in anything except in wax and clay. I set to work and afterwards showed her the carving, which pleased her; she luxuriated in the idea of casting from it, and distributing the casts among her friends. When I said, 'Madam, you must not do that, because in doing so you would render yourself liable to an action at law for piracy.' 'How, may I not do what I like with my own?' 'Certainly, Madam, but we pretended sons of Apollo assume such to be copies.' 'Still, I think I have a right to do what I like with my own.' 'Might not your Royal Highness plant this carving in Carlton Gardens, or nurse it in a flower-pot in your chamber, and take the produce, and defy the law in piracy?' She laughed very heartily when I added, 'How a lawyer would chuckle to have your Royal Highness sued for trespass of copyright; I think I see him gloating over his brief—in saying, this is a capital case for Mr. Henning, you are sure to carry it, and you must claim damages; Her Royal Highness is an excellent subject for an action.' This made her very merry, and her attendants joined in the laugh. 'But after all, Madam, I am not over serious, I will not only make a mould for you, but I will show you how to cast from it.'—When we remember that to no adventitious aid whatever did Henning owe the reputable distinction he attained, all praise is due to the unfaltering industry whereby he achieved his honourable name. His own instinctive sense of beauty, combined with remarkable accuracy of eye, guided and goaded him on from the journeyman carpenter to become a master in Plastic Art. The multiplicity and attractive character of his works, have assisted in diffusing a taste for Fine Art, and as they are extensively employed in electrotype manipulation, they are becoming more and more the objects of general admiration. Many of our readers will remember the engravings introduced into the *Art-Journal*, a year or two since, copied from a portion of the Parthenon frieze, one of the venerable sculptor's best works.

### THE ART-UNION OF LONDON.

THE following is a list of the pictures and sculptures purchased by the prizeholders up to the present time: "Don't be afraid—you shan't fall," J. Tennant (from S. B. A.), 157l. 10s.; "The Diversion of the Moccoletti," R. M'Innes (R. A.), 136l. 10s.; "The Taming of the Shrew," W. M. Egley, jun. (R. A.), 150l.; "Cattle, &c.," G. Cole (S. B. A.), 84l.; "Psyche," (Bust in Marble), P. McDowell (R. A.), 105l.; "Scene on the Exe," W. Williams (R. A.), 42l.; "The Ale House," W. Shayer (S. B. A.), 70l.; "Lime Kiln in the Highlands," H. McCulloch (N. I.), 80l.; "Who's there?" T. H. Maguire (R. A.), 80l.; "Scene in Glen Beg," T. M. Richardson (W. C. S.), 73l. 10s.; "Bonneville," J. D. Harding (R. A.), 89l. 6s.; "Lady Jane Grey," J. G. Middleton (N. I.), 70l.; "Seven for Sixpence," J. F. Herring (S. B. A.), 70l.; "Landscape and Cattle," G. Cole (S. B. A.), 52l. 10s.; "A Scene in Knowle Park," W. F. Witherington (R. A.), 60l.; "Stacking the Autumn Hay Crop," G. A. Williams (N. I.), 60l.; "The Reply," J. Collinson (N. I.), 60l.; "Dorothea," J. G. Middleton (N. I.), 84l.; "Heidelberg," F. V. de Fleury (R. A.), 50l.; "A Cloudy afternoon in October," H. B. Willis (N. I.), 50l.; "Snowdon," C. Fielding (W. C. S.), 47l. 10s.; "Arcadians," G. Patten, A.R.A. (R. A.), 50l.; "Above Richmond, York," J. W. Allen (S. B. A.), 50l.; "A Dutch Market Boat," A. Montague (N. I.), 50l.; "Saturday Night," T. Clater (S. B. A.), 50l.; "View of the Black Mountain," Copley Fielding (W. C. S.), 52l. 10s.; "A Stormy Day on the Thames," H. J. Boddington (R. A.), 40l.; "Jailstone, near Susa," W. Oliver (N. I.), 40l.; "Bolton Abbey," J. Stark (R. A.), 40l.; "Entrance to Burlington Quay," A. Clint (S. B. A.), 40l.; "Bull's Close, Edinboro'," J. Drummond (B. I.), 40l.; "Sabbath Evening," T. F. Dicksee (R. A.), 36l. 15s.; "Haddon Hall," John Chase (N. W. C. S.), 42l.; "Near Herne Bay," J. Tennant (S. B. A.), 40l.; "Tower on the Vrydag's Market at Ghent," William Callow (W. C. S.), 40l.; "Near Teesdon, Kent," J. Tennant (S. B. A.), 40l.; "Llyn Lydan," S. R. Percy (S. B. A.), 40l.; "Another Triumph," T. F. Dicksee (R. A.), 47l. 6s.; "With what sum will you open the biddings for her?" A. Cooper, R.A. (R. A.), 50l.; "The Timber Waggon," W. Shayer (S. B. A.), 40l.; "Interior of a Scottish Fisherman's Cottage," W. Shiels (R. A.), 40l.; "Hope," O. R. Campbell (N. I.), 25l.; "An Italian Villa," A. J. Woolmer (S. B. A.), 30l.; "A Rocky Path, North Wales," H. J. Boddington (S. B. A.), 30l.; "Ruins of a Martello Tower, Jersey," A. Clint (S. B. A.), 25l.; "A Fishing Village, Early Morning," E. C. Williams (N. I.), 60l.; "On the road from Foligno Spello," W. Oliver (R. A.), 25l.; "Lord Mayor's Day," G. Chambers (R. A.), 25l.; "St. Valery," J. Wilson, jun. (S. B. A.), 30l.; "Near Frimley," J. W. Allen (S. B. A.), 25l.; "Aberystwith," H. Gastineau (W. C. S.), 26l. 5s.; "The Rabbit Seller," W. Shayer (S. B. A.), 25l.; "Village Water Cart," E. Williams, sen. (N. I.), 25l.; "The View Holton," G. Morley (R. A.), 20l.; "The Nigger Boat-builder," W. Parrott (R. A.), 20l.; "Waterfall and Mill on the Machno," D. Cox, jun. (W. C. S.), 25l.; "Highland Peat Gatherers," J. H. Mole (N. W. C. S.), 26l. 5s.; "Scene near Niton," W. Shayer (S. B. A.), 20l.; "Poor Mariners," T. Danby (B. I.), 60l.; "Cattle on the Moors," G. Cole (S. B. A.), 20l.; "The Way to the Farm," H. J. Boddington (S. B. A.), 25l.; "A Fruit Piece," W. Duffield (N. I.), 20l.; "Near Stockbridge," G. Cole (S. B. A.), 20l.; "The Road to the Common," F. W. Hulme (N. I.), 20l.; "The Village Smithy," G. Dodgson (W. C. S.), 20l.; "Near Crawley, Surrey," J. W. Allen (S. B. A.), 20l.; "The Menai Straits," T. L. Rowbotham (N. W. C. S.), 15l.; "Study," L. Stocks (R. A.), 15l.; "Lake on Cader Idris," E. Gill (R. A.), 15l.; "The Reconciliation," G. Wells (R. A.), 15l.; "Lane Scene," C. Davidson (N. W. C. S.), 15l.; "Fruit Piece," W. Duffield (S. B. A.), 15l.; "The Windsor Great Park," Mrs. Oliver (R. A.), 15l.; "Great Park," D. H. McKean (N. W. C. S.), 15l. 15s.; "Thatching Time," H. B. Willis (N. I.), 20l.; "The Cottage Door," R. Brandard (B. I.), 15l.; "Not long caught," H. L. Rolfe (S. B. A.), 15l.; "Interior of a Highland Cottage," J. H. Mole (N. W. C. S.), 31l. 10s.; "Evening," A. Gilbert (N. I.), 15l.; "Lane near Burnham Beeches," G. A. Williams (N. I.), 15l.; "On the Greta," J. W. Allen (S. B. A.), 15l.; "Clearing the Wood," S. R. Percy (R. A.), 15l.; "Entrance to Dovedale," H. Gastineau (W. C. S.), 16l. 15s.; "Landscape and Cattle," W. Shayer (S. B. A.), 15l.; "Vessels coming out of Portsmouth," Thos. S. Robins (N. W. C. S.), 26l. 5s. The remainder are pictures of the value of 10l. each, a list of which we have not space to insert.





J. C. BENTLEY, ENGRAVER.

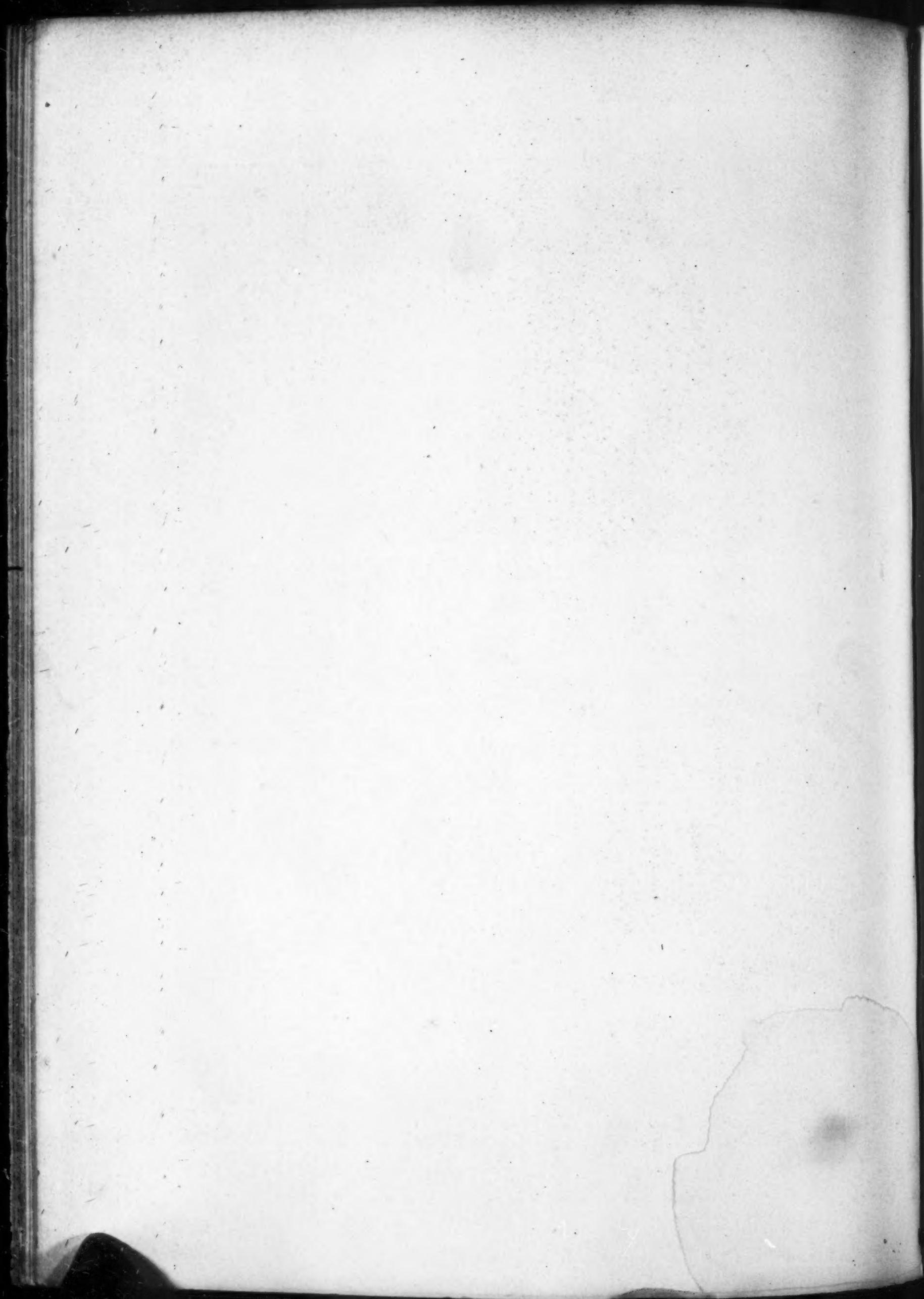
R. WILSON, R.A. PAINTER.

LAKE AVERNUS

FROM THE PICTURE IN THE VERNON GALLERY.

PRINTED BY A. SMITH.

LONDON, PUBLISHED FOR THE PROPRIETORS





## THE GREAT MASTERS OF ART.

No. VIII.—JOHN BOTH.



Both Both

WE have sometimes wondered what the old Dutch landscape-painters, journeying as they occasionally did from their own "cloud-capped" land into the south, thought of the sunny region of Italy; how they must have rejoiced in its blue skies, and transparent atmosphere, and clustering masses of foliage,



and solemn ruins of ancient grandeur, and the more modern but equally graceful structures erected by the Medici, the Colonna, the Orsini, the Frangepani, and the many other distinguished nobles of that country. What a contrast must all these materials for their art have afforded to such as they had left behind,—flat yet verdant fields, an atmosphere not often penetrated by bright rays of sunlight, and formal odd-shaped dwellings, presenting neither beauty of form nor harmony of proportion. It was only when they had quitted such scenes that their senses could have imbibed the true poetry of nature, and their minds have become impressed by her magic powers; and then

only could they gain a right perception of those extraneous influences which had been at work on the pencils of the great Italian painters, giving to this one the brilliancy of colour, to another the elegance of composition, to a third the power of expression, and to a fourth the union or combination of all these qualities. Nature not only creates the artist, but she instructs him also; endowing him first with genius, and afterwards surrounding him with such studies as are best suited to its development, and of which, in most cases, she offers him the unrestricted use; he is seldom required, like the Egyptians of old, to make bricks without straw.

John Both, whose name is rarely appended to a picture without being associated with that of his brother Andrew, who painted the figures which animate it, was born at Utrecht, in 1610. Their father, a painter on glass, first instructed them in the rudiments of design, and then placed them both under Abraham Bloemaert, the historical painter, with whom they studied for a considerable time. But neither of the youths appeared to possess a taste inclining to history; and John especially, having resolved to become a landscape-painter, they both set out for Italy, and arrived in Rome. Claude was at this period in the zenith of his fame, and his works were so highly esteemed by John Both, that he immediately adopted them for his model, and laboured diligently in the pursuit of his object. M. Blanc, whose "Lives of the

Painters" we are in some measure following, says that Both was a pupil of Claude, but this opinion is not, so far as we can ascertain, confirmed by other biographers. It is, however, quite certain that he studied his style of composition and colouring very closely, retaining at the same time much of that feeling in his subjects which he had derived from the country of his birth; so that it has been well observed of him that his pictures occupy an intermediate place between the rusticity of Ruysdael and the historical style of landscape, so to speak, which Claude and Poussin painted.

The life of a mere landscape-painter generally has in it, as we have frequently had occasion to re-

mark, little of stirring or exciting incident: he is a wanderer by the wayside, or in green fields, or up the verdant hills, or by quiet streams; and when his sketch-book is well stored he returns to his studio and works out his subjects undisturbed: hence he seldom leaves to his biographer such materials as, to use an artistic phrase, would make up into a pleasant and interesting picture. Now and then we read of some little anecdote that breaks the thread of his monotonous history, and gives a little variety to the few facts concerning it. Thus, Houbracken, the biographer of the Dutch artists, and a most excellent painter, relates the following concerning John Both. M. Vander Hulk, burgomaster of Dordrecht, challenged Both and Berghem to paint the better picture; each of the competitors was to receive eight hundred florins for his work, but he whose picture was considered to be superior, was, in addition, to receive a magnificent present. Berghem produced a painting which all who saw it pronounced to be his *chef-d'œuvre*; it was a passage of mountainous scenery, in which flocks and herds of various kinds were admirably introduced; every one thought the prize would undoubtedly be awarded to him. But then Both's was no less excellent in his peculiar style; the judge felt himself in the same position as Virgil's Palæmon when called upon to pronounce between the two rival shepherds:—*et tu dignus et hic*. The generous burgomaster did not, nevertheless, as many would have done, make his difficulty a reason for withholding the gift from either; on the contrary, his decision is worthy of being recorded in the history of Art. "Gentlemen," he said, "you have not left me the liberty of a choice; each of you well deserves the present I had designed for the most successful, since you have both attained so high a degree of perfection." And he munificently rewarded both.

On arriving in Italy Andrew Both applied himself to study the figures of Peter de Laer, commonly called Bamboccio, a Dutch painter who settled in Rome and distinguished himself greatly by his pictures of rural festivals, fairs, masquerades, and subjects of this description. Andrew, by these means, acquired a remarkable facility in the composition of appropriate groups for his brother's landscapes, and the work of the two was so completely in harmony, that it is difficult to believe the whole is not by the same hand. Nor was the harmony existing between them confined to their professional labours; "the sympathy of their affections blended itself with the exertion of their talents." At Rome their house was the resort of all the great artists of the time; Claude, the two Poussins, Bamboccio, Herman Swanevelt, and Elsheimer, by whom they were held in the greatest esteem for their genius and excellent mental qualities. Having, however, removed for a time to Venice, for the purpose, it is thought, of seeing the pictures of Titian, an unfortunate accident severed the tie by which they were united, and deprived the world of the combination of their powers. Returning home one evening from an entertainment, Andrew unfortunately fell into one of the numerous canals in Venice, and perished before assistance could be rendered him. From the hour of the funeral, a residence in Italy seemed insupportable to the survivor, he therefore determined to return to his native country, and settle himself in Utrecht. There he found his countryman Poelemburg, who had been like himself, but at an earlier date, a pupil of Bloemaert; and he procured his assistance to supply, in some degree, the place of his brother as a coadjutor in his labours. But the painter of sylvan goddesses and ancient dryads was not quite the artist to embellish the bold scenery of John Both: the delicacy of Poelemburg's figures did not harmonise so happily with the stately trees, and bristling thickets of Both's landscapes, as did the rough muleteers of his brother. Berghem too showed a right feeling for the artist whom he could not excel, and whom he would not envy, by sometimes embellishing his works with groups of cattle and other figures.

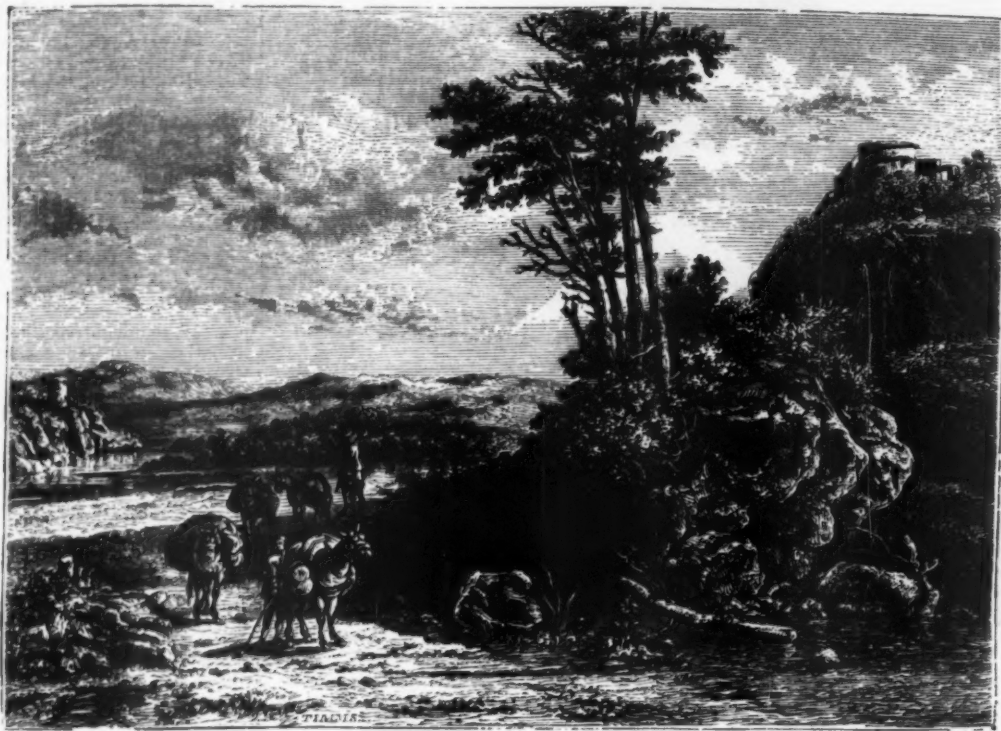
But the void in his heart occasioned by his brother's loss was not so easily supplied; spirit and health finally gave way under the bereavement, and he died at Utrecht in 1650, at the age of forty, surviving Andrew about five years.

The landscapes of this painter ordinarily represent a mountainous country, upland districts with tortuous paths broken up by the floods, or cut through rocks. Along these ways, which have some resemblance to the chain of the Apennines, we see groups of travellers, peasants, and muleteers, both mounted and on foot, the animals with their tinkling bells bearing the produce of the vineyards to the neighbouring towns and villages for sale. An example of this class of subject is in the third page of this notice. In other pictures we have an open champaign stretching along, the

sunlight on the green pasturage broken by the shadows of high banks and clustering foliage; or else the scene, full of natural accessories that appear accidental, terminating suddenly in the distance by a line of water, similar to a lake, and as tranquil. Every thing is indicative of Italy,

not so much of its classical allusions as of its picturesque rusticity—if one can associate such an idea with a land whose very name seems to give the denial to the fact that rusticity even in the most refined degree could have an abode in it. There is, perhaps, no European country which, in thought,

is less connected with all that is supposed to belong to such a characteristic; we read of Italy, and we talk of it too, as the treasure house of all that is beautiful and refined, and rare and costly, both of God's creation and of man's work, and seem to forget that even there the peasant "goes forth to



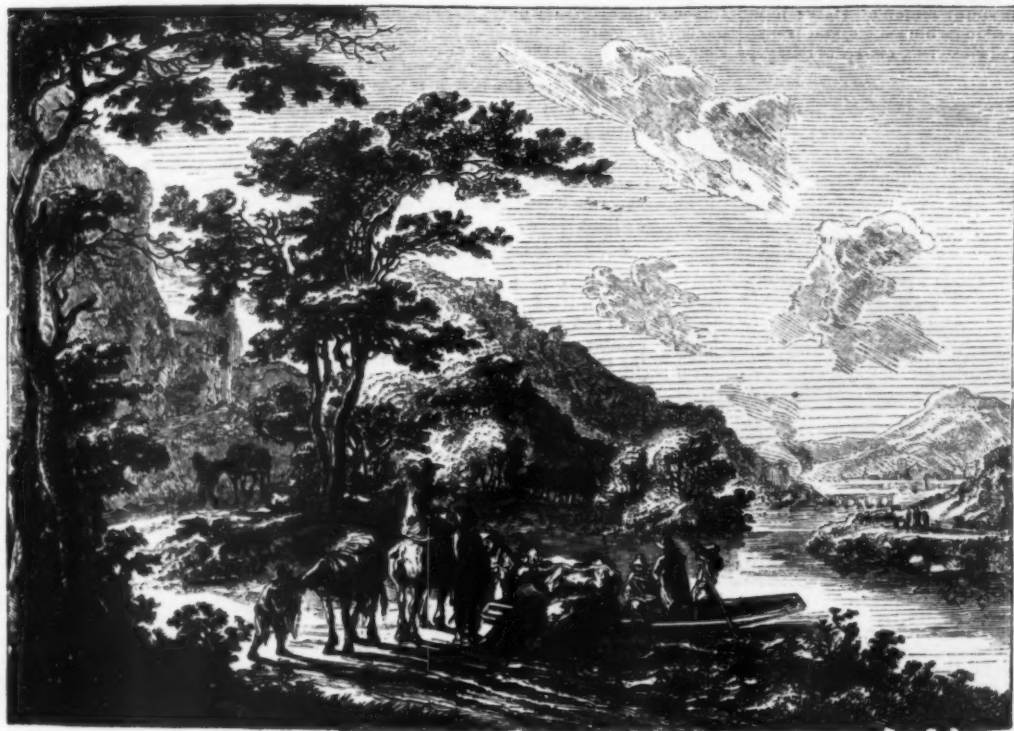
THE MULETEERS.

his labour till the evening," and, when his task is done, hastens home to sing and dance merrily in the greenwood shade.

But after all, the principal personages in Both's pictures are neither the peasants, nor their mules, nor the goatherd keeping watch over his flocks; these sink into comparative insignificance before

his stately trees—stately, yet light and elegant withal. And herein his compositions differ in a marked degree from those of Claude, whose trees are usually clothed with thick masses of foliage, through which no sunbeam appears able to penetrate. Both's, on the contrary, are broken up into a variety of graceful branches, through

which the light streams and falls in rich tints upon the ground beneath, or on other objects that come within the range of their influence. Another striking quality in his works is the fidelity with which he delineated the different hours of the day; so truthful is the expression thus given, that one who examines his pictures attentively for a few



THE FERRY.

minutes can almost determine, if he is acquainted with the peculiarity of an Italian atmosphere, the precise time at which in all probability the sketch was made; for Both, as Claude was accustomed to do, frequently made the open fields his studio.

One of this painter's finest pictures is in the

gallery of the Louvre, in Paris; it is a "View in Italy at sunset;" a subject he frequently repeated with some variation of the figures by his brother. A boatman is about to land cattle from his flat-bottomed ferry-boat which has already touched the bank of the river; a cavalier seems to be

waiting the disembarkation to take his turn across; a range of hills rises a little beyond the group of figures to the left and almost overhangs the water; while two distinct masses of trees are placed in the foreground, dividing the light which falls upon the latter. In the distance, abutting



from the promontory that terminates the lofty hills, is a portion of a bridge broken, perhaps, by some overflowing of the winding stream. To the left, in a broad half-shadow that is tinged with the golden rays of the evening sun, a peasant is leading his mule; two or three fleecy clouds complete the right of the composition. The whole scene is perfectly tranquil—full of light; and all the laws which regulate Art have been observed by the painter in his work, with the utmost exactitude.

For his selections of the most picturesque

subjects, for the rarity and fulness of his designs, and for the truth and vigour with which he worked them out, "Both of Italy," as he is generally known among the *cognoscenti* in Art, is a model that may be studied with advantage by the young landscape painter; and, if his works exhibit less of the grandeur of Poussin, and of the classic elegance of Claude, they possess sufficient of both these admirable qualities to please the most refined taste—if not to satisfy it.

Both's only pupils were Henry Verschuring and

William de Heusch; the former became a painter of battle pieces and attacks of banditti; but the latter followed the style of his preceptor very closely, so that the pictures of the pupil have occasionally been mistaken for those of the master by some who have not closely studied the beauties and peculiarities of Both's pencil—its extreme freedom yet delicacy of handling, and its highly luminous colouring.

The value attached to the best works of this master has been, in every country where they are



THE MOUNTAIN PASS.

known, commensurate with their merits, and there are few of the galleries of Europe of any celebrity that do not possess some examples of his genius; the finest are perhaps in this country, and in Italy. The Munich gallery contains several excellent specimens; others of scarcely less interest are at Dresden, Berlin, and Copenhagen: the museum of the Louvre, in Paris, shows but two, but they are of the highest quality; France was at one time very rich in the possession of his works, but they have been dispersed at different periods, and found their way into other countries and other hands. It may be interesting to the curious to know something of the price paid in France, at different periods, for Both's pictures; in England we know that a really good and genuine production is only to be acquired at a large cost. In 1745, at the sale of the pictures belonging to the Chevalier de la Roque, a pair, by

Both, one entitled "The Couriers," the other "Winter," were sold for 124 livres, about 10*l.* of our money: in 1777, at the sale of the gallery of the Prince de Conte, a landscape of fine quality fetched only 50*l.*; another, at the same period, belonging to M. Poullain, realised nearly the same price, but seven years afterwards, it was resold for about 84 guineas. In 1817, when the gallery of M. Talleyrand Perigord was dispersed, "A View in a mountainous Country" realised 390*l.*; and in the same year another work of similar character, painted on copper, was sold in the collection of M. de Laperrière, for 460*l.*; and in 1823, the same amateur disposed of "A view in the Apennines," for 680*l.* At the sale of the Duke de Berri's gallery, in 1832, two pictures by this artist were disposed of, one, "A View in the Apennines," with figures by Berghem, fetched 383*l.*; and the second, with figures by A. Both, for about 133*l.*

"A View in Italy," was sold from the collection of M. Heris, of Brussels, in 1841, for about 620*l.*; but the highest price realised by one of Both's pictures, so far as our information extends to continental sales, was at the dispersion of the "Perregaux" gallery in 1841, when a landscape, entitled "The Setting Sun," reached the sum of 880*l.*

The works of this painter are much prized in this country and consequently are eagerly sought after when offered for sale.

If one may judge from the number of engravings from his pictures, which have appeared in various countries, as well as from the works which we know to be in existence, John Both must have laboured most assiduously in his art; he must also have attained proficiency at a very early age, seeing that he died in the prime of life, and at that period when most artists are only commencing a career.

## EXAMPLES OF GERMAN ARTISTS.



THE PASSAGE OF THE RED SEA. G. JÄGER. Genesis, ch. xiv., ver. 29.



THE BRAZEN SERPENT. A. STRÄHUBER. Numbers, ch. xxi., ver. 9.



## SOME THOUGHTS ON THE SCULPTURE OF THE EXHIBITION.

To the Editor of the ART-JOURNAL.

SIR,—The accounts given by foreign journals of the sculpture contributed to the Great Exhibition, speak of these works in terms much more of censure than of praise; indeed, to some all merit is denied. I think otherwise, and, since you have already kindly attached some value to my opinion, I may record it, as the expression of my esteem for English sculpture, in your valuable journal. I am not, however, an unqualified admirer of all that has been contributed from your ateliers to the Great Exhibition, but, according to my view, there are many among their works which may be classed with the best of the existing era. It always happens to an individual that, in order to distinguish himself, he avails himself of that whereby he is best able to become eminent, and he avoids that for which he has no feeling. It is with nations as with individuals. If I see aright, English sculpture has not the means of expressing, principally and judiciously, philosophical conceptions, and even less has it the power of treating Christian subjects in a new and touching manner; and you are generally less successful in the imitation of ordinary nature than the French school, and, even, in portraiture, there is wanting, it appears to me, an energy in form, and taste in arrangement. But now let us turn to the highest theme of sculpture—the representation of unveiled beauty and grace—in this I believe that many works of your sculptors can be compared with the best of modern times. Probably, English sculpture resolves itself into works of this kind, immediately on those of ancient Greece, as those of Praxiteles and Scopas; with respect to their relations, forms, movement, and lines, as they are there found, or as we see them in Thorwaldsen. Among the works which especially strengthen me in my view, I may name the "Hunter," by Gibson, in which a wonderful knowledge of the movement of the human body is united with great skill in never losing sight of beauty and perspicuity of description in the difficult half stooping position. I also mention the "Startled Nymph," by Behnes, in which beauty and expressively natural movement are only excelled by purity and precision of form. If Campbell takes a famous antique mythological statue as a type, in order to give the portrait of a lady, he nevertheless idealises his work and does it with so much spirit and freedom that we believe ourselves transported back to ancient Greek Art. To show the system of the human body and of its movement, the means of movement, and beauty of form, is one of the most absolute and difficult tasks of sculpture. Of this I believe Thrupp has been very mindful in his "Arethusa," and very fortunate in carrying it out. Here beauty of form may be shown without rendering it too conspicuous. In my opinion he has also succeeded well with the boy who tries to catch the butterfly. Lawler's "Nymph Bathing," notwithstanding the pose which is unfavourable as concealing the body, may be placed in the class of well treated works; and Foley's "Ino with the Infant Bacchus," declares itself by its natural and eloquent movement, especially that of the child. A like feeling with more or less qualification, distinguishes the "Sabrina" of Marshall; the "Eve," "Cupid," the "Girl Praying," and the "Early Sorrow" of M'Dowall; the "Andromeda" of J. Bell, and others; but to speak of all does not come within my purpose. I have considered all the works of English sculpture in the Exhibition with feelings of participation, and I have fully enjoyed the merits of each—as the statue of Hampden and many others; but I have wished to show the direction in which English sculpture appears to me to have attained the greatest perfection; and also wherein it seems to me to be excelled by that of other nations. To much esteem for the performances of English sculpture I join, worthy sir, the expression of my respect towards you and your journal.

ERNST FÖRSTER.

LONDON, 12th July, 1851.

GENERAL EXHIBITION  
OF THE  
WORKS OF LIVING PAINTERS.

THIS exhibition which has been opened at Lichfield House, St. James's Square, we have noticed from time to time, in the course of its progress in interest; for since its opening it has received many accessions from various cities of the continent. The novelty of an exhibition of this kind, in immediate proximity with our own, fixes the attention more conclusively on the comparative merits, greater or less, of existing schools, in so far as they may be here brought before us. As it turns out, we think the admission of English works into this exhibition objectionable; it had been much better a collection purely foreign; the exhibitions of our own school are sufficiently numerous, and it is only there that our painters can be judged. The pictures numbered in the catalogue, are three hundred and forty-six, among which are examples of French, Belgian, German, Dutch, Roman, Venetian, Russian, and American Art; but some of these are represented by single names, inasmuch that they cannot be said to represent schools. The French works contain many beautiful instances of *genre* and episode—they are business-like pictures, in which the influences of the old French school is no longer visible; the scenic style of the school of David having been superseded by Horace Vernet and his collateral imitators, although in French Art there is yet a feeling not less pronounced than there was in the time of David. Among these works there is none of Vernet, nor any of Scheffer; there is one of Delaroche, the repetition of his Cromwell. It was in the academy last year, and bears the signature of Delaroche, and the date, "Nice, 1849." There are, however, works bearing names of well merited popularity. In some of these, and others of the Low Country schools, is recognisable a strong disposition to the material and feeling of Dutch and Flemish in their best time; even in the costume and character of some of the figures, and in the positions of the composition, we hail Ostade, the more polite Terburg, Gerhard Douw, and some venture upon Rembrandt Van Rhyen. "Well," and it may be asked "what better models could they have had?" which we answer by another question—"What pupil ever acquired a name by the imitation of the works of his master?" But to speak illustratively, and with some home allusion, we have in our school no *maestri*, in the painting-school meaning of the word. The only man who ever attempted mastership among ourselves was Haydon, and if we try to call from the vasty deep the names of any of his pupils who have strictly followed his precepts, and stuck to "High Art," we should find some difficulty in determining in which of those who have risen to the surface, Haydon's manner and feeling most prevails—we fear none would have succeeded so well as imitators of Haydon as they have done in following each his own natural disposition. Lance fell off to the heresy of fruit-painting; Eastlake painted Italian *genre*; and Landseer, whom Haydon always claimed as a pupil, shines forth in the galaxy of Art as the great "dog-star." There are some interesting examples of German Art; those of other schools are few. It appears that since the catalogue has been made, the additions to the collection have rendered necessary the displacement of the works as they were first hung—we do not therefore find them in the order set forth in the catalogue.

No. 5. Entitled 'Ewe and Lamb,' is by VERBOECKHOVEN, strongly marked by the characteristics of his manner, but not so highly finished as others of his works we have seen.—No. 45. 'Galileo,' by GOSSE. This is a French picture representing Galileo delivering a lecture on astronomy—it is exquisite in finish, as are also the other works by the same painter.—No. 46. 'St. Vincent de Paul,' and Sir Isaac Newton and the Destroyed Manuscript.—Nos. 43. 'The Morning of the eighteenth Brumaire,' and 44. 'The Divorce of Napoleon and Josephine,' are by SCHOPIN. The pictures are distinguished by the most elaborate finish, great depth, and admirable fidelity in the portraiture.—No. 133. 'A Recollection of Italy—Procida,' RUDOLPH LEHMANN, of Hamburg—presenting two female figures in a skiff; a forcible example of an influential section of the German School.—No. 287. 'Frame containing fourteen various subjects on porcelain,' PRAGERS, of Munich. These are copies from pictures ancient and modern, imitated with much success. This branch of Art is fostered by the royal porcelain manufactory at Munich.—No. 179. 'The Early Christians devoured by Wild Beasts,' painted by LEULLIER of Paris, and representing a sacrifice in the Colosseum under Domitian. It is a large

picture, not agreeable in subject, but showing skilful dispositions.—No. 196. 'Before the Soirée,' and No. 197. 'After the Soirée,' by BEARD, are small compositions of that humorous character which often prevails in the works of this artist.—No. 63. 'The Woman taken in Adultery,' SIGNOL. This artist, we believe, is favourably known by an engraving from another version of the same subject.—No. 53. 'Charcoal burners crossing a Moor,' MADLLE. ROSA BONHEUR. A small picture of exquisite quality, one of the most successful works we have ever seen from the hand of a lady.—No. 163. 'Geneviève de Brabant,' This work by the BARON WAPPERS of Antwerp, is the property of H. R. H. Prince Albert, and has all the valuable qualities which distinguish the works of the master; there are other beautiful works by the same painter.—No. 25. 'Brigands gambling for Booty,' HENRI LEYS, of Antwerp—full of character, but very like an old Dutch picture.—No. 32. 'The Death of Nelson,' ERNEST SLINGENYER, of Brussels. This is a large picture of which we have spoken when it was exhibited here before.—No. 240. 'The Deputation before the Magistrates,' A scene from the revolutionary troubles of 1848, by HASENCLEVER of Düsseldorf—it is wonderfully full of various character, and highly successful in the management of the lights.—No. 6. 'The Philosopher,' MADOU, of Brussels; full of small figures, finished with great care—a result of the close study of the old Dutch School.—No. 35. 'The Bride of Lammermoor,' SIGNOL, Paris. This is the scene in which she is found crouching in the fireplace—the subject is painful, but it is worked out with a most powerful effect.—No. 36. 'The Virgin Mary fainting at the Foot of the Cross,' H. LEHMANN. The character and qualities of the work render it suitable for an altarpiece.—No. 139. 'Grand Marine,' A. PLEYSSEN, of Amsterdam. The composition represents a ship of war, commanded by Prince Henry of the Netherlands, entering the port of Nieuwe Diep, near the Helder. The ships are well drawn.—No. 79. 'Autumnal Effects in a Forest Scene,' LAVIEILLE, a sketch full of effect and harmonious colour.—No. 107. 'The Morning Visit,' WILLEMS, Brussels. In execution highly successful, as imitative of Maes and Terburg.—No. 344. 'Boccaccio reading his tales to Queen Jeanne of Naples and the Princess Mary,' The BARON GUSTAF WAPPERS, Antwerp. This is a large picture with a somewhat voluptuous character, in accordance with the subject.—No. 26. 'Scene in the Life of Chatterton,' H. FOURAU. Admirable in effect and impressive in narrative.—No. 27. 'The Poet Shelley,' by the same painter, has also much excellence.—No. 226. 'A. Vandervelde sketching Cattle, accompanied by his Master Wynants, E. TSCHAGGENY, Brussels. The best picture we have ever seen exhibited under this name.—No. 51. 'View near Leyden, with Autumnal Effects,' ZIEM, Paris. A charming sketch, like old Dutch landscape.—No. 76. 'Revolt of the Strelitz, 1678,' MADLLE. OCTAVIA ROSSIGNON. This lady is a pupil of Vernet, and she does justice to her master.—No. 288. 'Portrait of Mons. Ary Scheffer,' H. W. PHILIPS. Very like this distinguished painter.—No. 311. 'Go to the Nunnery,' NERENZ, Berlin. The narrative is sufficiently perspicuous, but the execution is hard. There are many other works of great merit, which we have not space even to mention. All we can say in conclusion, of the exhibition is, that there is so much to be learned from it that every painter should visit it.

INSTANTANEOUS PHOTOGRAPHIC  
IMPRESSIONS ON PAPER.

FROM time to time we have been interested by statements of the discovery of processes, by means of which, surfaces so sensitive to solar radiations have been obtained, that a passing object has been faithfully delineated upon it. Daguerre many years since stated that he had succeeded in copying a moving procession, and a crowded market place with every image faithfully impressed. This was upon silver plates prepared with iodine and bromine, under certain forms of manipulation; but it does not appear that the discoverer of the daguerreotype ever succeeded in rendering the process sufficiently certain for general application. Channing of New York was successful with certain combinations of the chloride, fluoride, and bromide of silver, in arriving at a very high degree of sensibility; so much so that it was stated that the impression of a man's foot was faithfully impressed on the paper in the camera obscura during the process of lifting it from the ground and returning it again. Upon papers prepared with bromide of silver, upon which the photographic image was



developed by the vapour of mercury, Mr. Robert Hunt obtained equally rapid results. More recently Mr. Fry has stated that with collodion upon glass plates he has, by merely opening and closing the shade before the camera, procured very faithful copies of external objects.

None of these preparations, however, appear to equal the high degree of sensibility which Mr. Fox Talbot has now arrived at. The following experiment, which has been recently made at the Royal Institution, gave, perhaps, the most remarkable result that has ever been obtained in any scientific experiment, proving, beyond all question, the power of luminous radiations to impress solid matter instantaneously. The experiment was as follows:—Upon a wheel adjusted to move at a very high velocity, a printed paper was fixed: a camera obscura, in which the sensitive tablet was placed, was properly adjusted, and the apartment in which the experiment was made thoroughly darkened. The wheel was now set in rapid motion, and the screen in front of the camera opened, at the same moment as the paper on the wheel was illuminated by the light obtained by the discharge of a Leyden jar. Notwithstanding the immense velocity of the electric light, and the great speed at which the wheel with its printed paper was revolving, the image of the paper with its printed letters was most faithfully delineated upon the photographic surface without a blur—every letter being as sharp as if the image had been obtained from the paper at rest.

As Mr. Talbot has secured this process by a patent, we cannot until he has specified, publish it. We may, however, state that an albuminised glass plate is employed, and that the sensitive surface is produced by a modification of two processes already well known; the addition of an hydro-carbon compound being in all probability the quickening agency.

If this process proves as practical in the hands of others as it appears to be in Mr. Fox Talbot's, it must prove of the utmost value. By it the most fleeting image may be secured—indeed we understand that an experiment is in process of arrangement by which the impression of a rifle ball in its path is sought to be obtained. The ball does not probably move at a higher velocity than the wheel, but there are a few difficulties in the adjustments, which renders it a far more difficult experiment.

Photography appears to be advancing very steadily; on one side of the Atlantic we hear of images being obtained in natural colours; on the other we see pictures obtained as rapidly as light itself can travel: what may we not hope for when we consider the zeal with which the Art is cultivated in every part of the world.

While this column has been in the hands of the printer, the death of Daguerre in the 62nd year of his age has been announced. He died at Paris on the 10th of July.

### THE PRODIGAL SON.

FROM THE GROUP IN MARBLE, BY W. THEED.

We do not remember ever to have seen, prior to the exhibition of Mr. Theed's work at the Royal Academy last year, any attempt to render this eloquent subject in sculpture; it is one eminently calculated to be thus produced, as well from the nature of the incident, as for the capability it affords for picturesque and dramatic grouping. It has frequently occurred to us, that modern sculptors possess a decided advantage over ancient, in having a wider field open before them, by a more extended education, and a more intimate acquaintance with sacred and profane history, to which they may refer for subjects.

It will readily be admitted that the two figures compose into a very beautiful group, telling the tale of paternal affection and forgiveness, and of repentance, with much pathos: the attitudes of both are most striking, and blend well with each other; while the subject is treated with a purity of feeling that befits the sacred narration. At the same time, the well-formed and rounded limbs of the young man, seem scarcely to belong to one who had long fed on "the husks that the swine did eat," and was even then "perishing with hunger." He exhibits no appearance of destitution, but, on the contrary, has all the vigour and strength of incipient manhood that knows not want. The wasted and attenuated body, would, doubtless, have exhibited the "prodigal" with more truth, but in a less attractive form. Still it must be regarded as a production that should confer no inconsiderable distinction on the sculptor, for the feeling which prompted the work and the skill that has executed it. A reduced copy of this group has been produced in parian by Messrs. Copeland for their beautiful series of statuettes.

### GUILDHALL

ON THE 9TH OF JULY, 1851.

THE dwellers of the West End know far more of the history of the *Stadthaus* and *Hôtels de Ville* of our continental neighbours, than they do of the noble Hall which is one of the finest monuments of their own powerful city; to them London is "Belgravia," the opera, the park, the houses of parliament, and the clubs; they know indeed, rather by tradition than actual observation, that bankers and rich citizens reside at the other side of Temple-bar—they have been, perhaps, to "Coutts" or "Gosling's"; but it is still a *terra-incognita*, which they imagine to be something like the "Jew's quarter," at Frankfort; they have smiled at Hook's cleverly calling the Lord Mayor a "splendid annual;" and some "younger brothers" have meditated upon city heiresses, and the possibility of their being made "presentable." These very same persons have hunted Swiss and German, French and Italian towns for "antiquities;" they have "booked" churches, and towers, and "chateaux" as remarkable; they have made personal acquaintance with every point of interest in every foreign port and town; and yet, know absolutely nothing of the beautiful churches and stately halls which arise amid the dust and smoke of the city—monuments of our national wealth, and the good taste of our ancestors. But this ignorance of the treasures we really possess cannot long continue: the same persevering, earnest, and most enlightened spirit of investigation, which has accompanied the Queen during her daily pilgrimages to the Crystal Palace, will lead her in due time to the Historic Shrines of a country by which she is so intensely beloved. The People, (taught as they have been by their sovereign herself,) the "People" understand that the QUEEN comprehends and appreciates the value of Labour; to the mighty power achieved and diffused by Labour, she has rendered daily homage; VICTORIA has not wrapt herself in the tarnished and worn-out cloak of conventionality, but, accompanied by her husband and her children, she has investigated the capabilities of the manufacturer's loom and the tools of the mechanic. Every lip in England has repeated this: but we cannot do so too often; we would hold up the monarchy of England to the admiration of the world; we would say, "Behold how we obtain peace and prosperity; see how our NATIONAL GUARDS—the British people—surround their sovereign, and how she trusts in them; day after day she inspects them within the peaceful enclosure of the Crystal Palace; the once dreaded 'shilling-days' do not interrupt her determination to investigate *everything*; to see, and hear, and make acquaintance with the manufacturing resources of her kingdoms and of the world."

It was fitting that the City-proper should commemorate this great and mingled triumph of loyalty and manufacture; that it should do something worthy its Ancient Hospitality—something not "wild and strange," but solid and magnificent; and a dinner was the first natural suggestion of the city magnates. "Dinner!" the crowning height of English hospitality; but it is believed their first invited guest, the Queen, with great good taste suggested that species of entertainment which would far better accord with the habits of our foreign friends; a real, substantial, sumptuous English DINNER, in its extensive sense, must be a heavy trial to our continental neighbours, who, however prone to indulge in a multiplicity of "courses," cannot abide to see the table covered with them.

The day was fixed, and the preparations commenced; city ladies and gentlemen vied with each other in anxieties to honour their Queen and court, as well as the foreign powers which were to enter the time-honoured precincts of London, without being questioned at its portal as to their right and title so to do.

We trembled for the grand old hall, doomed to be tricked out according to report in all the floral finery of a French ball-room. We wondered what the old giants would say to it; how they would like doing the honours of an evening party, instead of the substantiality of Barons of

Beef, and oceans of turtle. We remembered that the hall was commenced in 1411, and its progress towards completion assisted by Richard Whittington himself, whose memory is handed down in our nurseries, accompanied by his cat, but who, at a banquet given to Henry V. and his queen, on the brilliant termination of his French campaigns, astonished the monarch by casting into the fire, bonds for which he was indebted to the citizens of London to the amount of 60,000*l.* We recalled the crafty attempts made by Richard III. to beguile the citizens assembled within its walls, into approval of his usurpation. We thought of the youthful and accomplished Anne Askew, trembling, yet steadfast, in that Hall of judgment from which justice was banished, awaiting her sentence, when the Eighth Henry charged with heresy, one so learned and lovely, and condemned her, there and then, to torture, and the flames of Smithfield. We remembered that within the grand old hall, the accomplished Earl of Surrey, and the ill-fated Lady Jane Grey were tried and doomed. These sad memories of arbitrary and bigoted power were relieved as we recalled the time when the walls resounded with the eloquence which, in the reign of Mary, opposed despotism and its desires, at the memorable trial of Sir Nicholas Throgmorton. We triumphed when we remembered that *there* the Lords of Parliament declared their desire that William of Orange should become William of England. And mingled with these grave thoughts, and their attendant feelings, came a wild array of feasts and pageants, down from the days of Henry V. to Victoria I. We have read of the time when, proud of our great victories over one great man, the allied Sovereigns accompanied the Regent of England to a City feast of extraordinary magnificence, and then again when THE DUKE, the conqueror of the conqueror, was feasted therein; and this was brightened by the knowledge that, by God's mercy, he has lived into these our own times, to see the fruits, rich and ripe and gathered, of that victory which he perfected at Waterloo. During all these pageants and feasts, the hall was not greatly disturbed from its ancient appearance, it was believed to be as fair ladies are said to be, whatever they themselves may think.

"When unadorned—adorned the most."

Gog and Magog have long looked for the restoration of the elaborate roof of carved oak, which was unfortunately destroyed in the great fire of London, and when they learned that vast sums of money were to be expended to render the hall worthy the reception—not of allied Sovereigns, but of allied people—their eyes mysteriously glistened with visions of mediæval art, of which they had lately heard so much; they watched and waited and hoped for the restoration of what would (so they thought) harmonise with the rest of the building. The graceful invitation cards met their entire approbation, but had they any voice in the matter, it is certain, proud as they were of the canopy which rose above the chairs of State, and well content with the brilliant effect of the Prince of Wales' plume against its background of gold tissue, yet these venerable citizens would have ordered things differently—they would have seen how impossible it was to turn any hall where they presided into a bright *salon-de-dance*.

It is true when they perused the official blue book, so gallantly presented to every guest upon entrance—and which really is a pleasing and instructive memento of the event—they at once understood the arrangement of the pictorial works of Art that figured in the different compartments of their own beloved hall; they saw the intention to welcome and compliment each country—and, good giants that they are!—despite their disappointment, they exchanged their sceptres for olive-branches, which they determined to extend to the expected multitude, devoutly hoping that the deficiency of "keeping" in the ornamentation would be overlooked, or commented on with due consideration of the difficulties to be overcome—when it was determined that this particular fête should be different from all others ever given within their sanctuary, and that every effort was made to

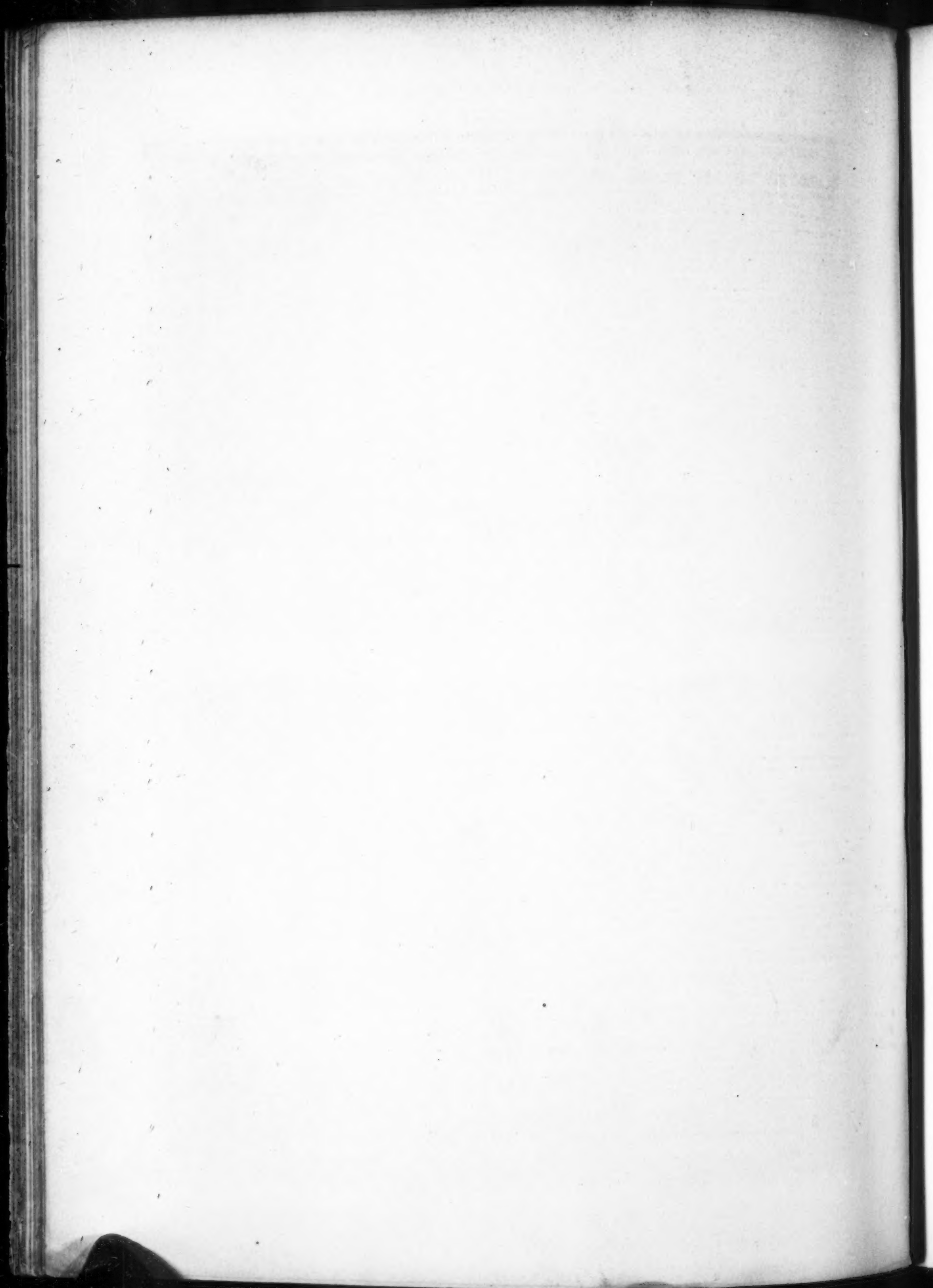




THE PRODIGAL SON.

ENGRAVED BY J. H. BAKER, FROM THE GROUP IN MARBLE BY W. THEED.

LONDON, PUBLISHED FOR THE PROPRIETORS.





transform what was not transformable—to garland the oak, not with ivy, or mistletoe, but with lilies and roses; to deck the dignified old lady, magnificent in velvet, diamonds, and point-lace, in the garments of a maiden of fifteen. But we must abandon this badinage, and say gravely that the city magnates if they had restored the hall would have done a great thing. Nevertheless, the fête was brilliant beyond all description; the profusion of lights, and looking-glass, and diamonds unsurpassable; the people were so eager to see and welcome the Queen that their usual faculties seemed suspended, and they almost lacked attention to the nobility and strangers who entered long before the hour fixed for her majesty's arrival. The Duke of Wellington, indeed, was greeted, as he always is, with applause, or still more, with deep-hearted murmurs of affection; and two Parsees in white robes, and long caps, which looked like rolls of oil-cloth, were certainly the most peculiar in their appearance of all the foreigners. We had ample time for observation;—while multitude was added to multitude, and those who had obtained seats dreaded to leave them lest they should be obliged to be pressed almost to death, so dense did the undulating crowd become:—dense as it was, the ventilation was admirable. The Lord Mayor, the Lady Mayoress, and their City court got up a little walking pageant of their own, and passed half round the hall, doing the honours with much courtesy and kindness before the Queen's arrival. We were particularly interested by the appearance and manner, of men whom we recognised as stern reformers, who some few years ago, led the City malcontents, and spoke of republicanism as an admirable form of government: they stood within that hall utterly changed: their stern, cold, faces had become bright and joyful: they talked together of their Queen, and how she had elevated the useful, as well as rendered graceful homage to the Fine Arts: they declared that their long dormant loyalty had been called forth by her recognition of Industrial power. They seemed to think it necessary to account to each other for the wonderful change which had rendered them happy and peaceful members of society:—and then they paused, and hearing the tramping of the horses, and the shouts of the outside multitude, their plaudits burst forth, highly and holly, and mingled with the pealing bells, and the roaring music of genuine heart-felt delight that ushered the Queen into the Guildhall of her City. No foreigner who witnessed Her Majesty's reception will ever call us a "cold" people again. The refutation of the reproach of "coldness" was certainly one of the triumphs of the 9th of July. No "West-end" reception could have been so hearty; the organisation of the West-end would forbid it; the court ladies looked on, some in mute, some in sympathising astonishment at the earnest, devoted determination of those who had never before been under the same roof with their Queen, and now pressed forward in hundreds to pass before her. This natural and involuntary homage, proved how little the people thought or cared for any thing except the delight of gazing on their Queen and her husband. Amongst the multitude, as it waved on, were some who must have remembered the past of their own lives drearily. The Duke and Duchess de Nemours, and the Prince and Princess de Joinville mingled with the people; there were others who can never forget how the worthy citizens of London greeted their Queen—

\* \* Patriots lone, exiled,  
—Alike find refuge and repose  
Where freedom ever smiled;

there was a picturesque mingling of dresses and of people, and a greater number of foreigners were present than is generally supposed; there were many smooth-faced and rosy Germans, who passed muster as English citizens, and beardless Northerners and Americans; more than one Englishman believing that a "foreigner must wear a beard," frequently mistook a "stranger for his own," and was utterly astonished when a smile and shake of the head proved that he had been addressed in an unknown tongue.

We are told that the crypt where the Queen

supped was faultless in the magnificence, the keeping, and the beauty of its arrangements; but we confess we lacked the courage to enter it; after her Majesty and the Prince withdrew, the rush of the famishing multitude towards the supper-rooms was tremendous; the motive for forbearance was withdrawn; and it was pleasanter to rest in the vestibule, and gaze on the sculpture—on MacDowell's "Love Triumphant," and Baily's "Graces." It was well done of the corporation to introduce statuary into the pageant, but it would be still better to keep it there, or command a competition for a marble group emblematic of the great event which has introduced so much personal intercourse between the Queen of England, and the people of all countries. Notwithstanding the "mistakes" made in the adornments of the hall, and which arose, perhaps, from a desire to do something that had never been done before; notwithstanding the numbers, and pressure which crushed many fresh and beautiful dresses into mere masses of colour; notwithstanding the delays, and the impossibility of dancing which rendered the beautiful little engagement books of none avail—the fête at the City of London Guildhall on the 9th of July, will be long remembered, as with all else connected with the Great Exhibition. It called forth new feelings and new ideas; it was, so to say, the celebration of the Festival of Labour.

It was worthy of the City of London, to mark its approbation of the Industry of all Nations. England is so essentially commercial; TRADE, in its various ramifications, so purely national, so indigenous to the soil; that it was right in the greatest commercial city of the world to extend the hand of brotherhood to the strangers, who in kindly and invited rivalry visited our country. Aladdin's lamp could scarcely have produced greater wonders than have been performed during the last year, simply by this newly honoured power of labour; all knew that those who wore silk did not weave it; that the earth yielded its increase in different forms from that in which it is presented to the public gaze; but these were of the taken-for-granted truths which are of such frequent occurrence, that they are seldom, if ever, investigated.

The spirit of enquiry which the Queen and Prince Albert have poured out upon the people, has put away the ignorance which existed as to the working of the necessities of every-day life, as well as the moulding and making of objects connected with the higher and more spiritual Arts. An appreciation of the union of the true and beautiful, even in the common articles of daily use, is diffusing itself as if by magic, among the people; the education of the eye is making rapid progress; and those of us who have considered GOLD as the one thing needed to adorn and beautify life, will soon see that TASTE, in its purest and holiest sense, based upon sound principles of form and colour, must hallow what gold supplies, must harmonise and arrange, classify and dignify, or gold will be spent in vain.

Knowledge has been more diffused throughout the country since the opening of the Exhibition on the 1st of May, than during the last twenty years, notwithstanding the "progress" we believed we made, and did, to a certain degree, make in all things. The former fêtes at Guildhall, commemorated no victory equal to that gained by peaceful labour in the year 1851. They celebrated no triumphs leading to more happy results, than the triumph over prejudice and ignorance achieved, by our Queen and Prince, in the erection and furnishing of the CRYSTAL PALACE. The shouts of the people are still ringing in our ears; the lights and the glittering of jewels, and the richness and gorgeous variety of that courtly and citizen multitude, still ache our eyes. A multitude is always a grand and suggestive thing, and this was peculiarly so. May many such assemble in the City of London, under the auspices of our self-thinking and glorious Queen; and thus will the Crystal Palace remain enshrined in our memory as the commencement of a new era—when the labourer is recognised and honoured as he deserves.

Mrs. S. C. HAFT.

## PROPOSED PRESERVATION OF THE CRYSTAL PALACE.

FROM the earliest moment at which the financial success of the Great Exhibition could be fairly relied upon, the question of what was to be done with the building, when it had answered the purpose for which it was erected, began to suggest itself to every one. The opinion appears to have been almost unanimous that it should be preserved; and that such will be the case cannot for a moment be doubted. The *Athenaeum* was, if we mistake not, the first journal that offered any practical suggestion on the subject; but the inquiry has since occupied the attention of nearly all our daily contemporaries, and has given occasion for pamphlets from the pens of Mr. Paxton and an anonymous writer who signs himself "Denarius," in which a great variety of suggestions and calculations on the subject, are placed before the public. Some of our contemporaries, excited to a degree of enthusiasm by the financial success, so far, of the Exhibition, are for purchasing its contents as they stand. It would be idle to waste words on so absurd a proposition. If some twelve millions of money could be raised for such a purpose, which we know to be an impossibility, such a plan could never be carried out; and even if the jewels and precious metals, which form so large a portion of the value at which its contents have been estimated, were excepted, the obstacles to converting it into a permanent museum for the manufactures which it now contains, would be insurmountable. A large proportion of the articles are of a perishable nature, and are already beginning to show the effects of exposure to light and dust. There are, doubtless, a vast number of objects, illustrative of the various useful sciences, which would incur less risk of injury than silks, velvets, laces, and embroideries; but to purchase them, at a cost approaching to their value, would demand much larger funds than can be expected to be realised under the most sanguine anticipations, between this and November. It is probable that if converted into a permanent bazaar for the sale of specimens of the industry of all nations, great numbers of contributions would flow in from all parts of the world, and a considerable portion of its present contents would be permitted to remain until disposed of; but have the promoters of this notable plan reflected, for one moment, on the injurious effects to the commerce of the United Kingdom, of such an arrangement. It would be to bring home to our own doors, permanently, and with many extrinsic attractions, the industry and ingenuity of foreign countries, where labour can be more cheaply obtained than in England. There can be no doubt that foreign exhibitors, if allowed a lease of their respective compartments in the Crystal Palace for a definite period, on the condition of keeping them filled with either the objects they have already furnished, or others of similar value, would readily avail themselves of such an opportunity of establishing a permanent bazaar for their goods; but their success in such a contingency could only be founded upon the ruin, or at least the serious injury, of the British tradesman. It will be alleged that unless his articles will bear an advantageous comparison with those of foreign competitors, he deserves no sympathy from the public; but we have already seen that high priced objects have been purchased from foreigners in the present Exhibition, many of which are every way inferior to the same description of articles of home production of a much smaller price. The plan, therefore, of a monster Bazaar (for if goods are to be allowed to be permanently exposed therein for sale, it can be regarded in no other light,) must at once be dismissed.

The idea of converting the greater part of the building into a series of Galleries, for the reception of works of Art and *verité*, is nearly as untenable. It would interfere with the design which is already in contemplation for erecting a suitable edifice for the paintings and sculptures of the English School, elsewhere. It is moreover no part of our duty to provide a permanent depository for the sale of foreign works of Art in this country. The painters of France and Germany enjoy at home a much larger amount of patronage than is accorded to our native artists. In the former country, a large sum of money is annually devoted by the ministry to the purchase of the works of native painters. Not only is the government a liberal patron of Art, but there is scarcely a municipal body, throughout France, whose *Hôtel de Ville* is not ornamented by pictures painted for them in its official capacity. In England the case is widely different; the amount of patronage is comparatively small, and that of competition disproportionately great. Galleries for the reception of pictures for sale, by artists of all nations, would be liable to the



objections already advanced to the formation of a bazaar for the disposal of manufactures.

The idea of a winter garden has suggested itself to a large number of persons; but that of rendering any considerable portion of it a vast forcing-house, for the culture of exotic plants, has occurred only to Mr. Paxton, and cannot, according to our impression, be realised with any advantage to the public. Presuming the statements contained in Mr. Paxton's reply to the remarks of Lord Campbell in the Lords, to be correct, that the Crystal Palace will stand for a hundred years and upwards, it must require, from year to year, very extensive repairs and renovations, and if so, the income realised at the doors will hardly be sufficient to stock the place and supply the funds that will be requisite for the payment of the constant labour that must be going on within and without. But, it is to serve the purposes also of a Walhalla for sculpture, which, if we understand the suggestion aright, is to be intermingled with the trees and plants, after the manner of the older gardens of Italy and France. Now, for such a purpose mere casts would scarcely answer, could they be spared in sufficient quantities to fill the vast space which would lie open to the eye. Even at this early period of the season, many of the casts in the Great Exhibition are beginning to be touched, at their extremities, with a green and yellow melancholy, and the humidity in the atmosphere of a conservatory would, unquestionably, destroy them for all ornamental purposes in less than a year. Bronzes and marbles would not, of course, be liable to the same amount of injury; but can artists afford to send their works for such a purpose, or will proprietors consent to denude their houses in order to supply decorations for a winter garden, with the prospect of having them injured in transitu, or discoloured by damp or dust. The reply is obvious. If sculpture, therefore, is to form part of the plan, a proper gallery must be fitted up for its reception; in which case, the difficulty of obtaining it will be, to a great extent, removed.

But trees, flowers, and sculpture, will hardly suffice to fill so vast an extent of space. Not only might museums be fitted up therein for the sciences of mineralogy, geology, archaeology, chemistry, and the useful Arts, but chambers and lecture-rooms might be provided for carrying on the business of our principal learned societies; most of which might be located there much more advantageously and at far less cost than they are lodged at the present moment; whilst the proximity of collections connected with their respective sciences would afford facilities to the lecturer, of which he would not be slow to avail himself. All this is not merely practicable, but may be achieved without difficulty, considering the means and appliances which are within the grasp of the commissioners. If Mr. Paxton's calculations of the annual cost of retaining the Crystal Palace, merely as a winter-garden, be correct, namely:—for fuel, water, gravel for walks, feeding and attendance to birds, and general superintendence eight thousand pounds; and for painting and renovation, four thousand; there can be no doubt that such an amount may easily be realised with the additional attractions above referred to. The admission of equestrians, however, is a thing not to be thought of. By far the larger proportion of the trees, shrubs, and flowers, would, no doubt, be half-hardy; but even if they were, they would look none the greener for the dust raised by a Rotten Row cavalcade. Mr. Paxton's favourite idea of admitting the public free, is even more objectionable; there would be no comfort under its roof for any one, if the place were overflowed, as it would be, by all the idle vagabonds of the metropolis; nor will the company be very much more select, if the price of admission, as Denarius suggests, be fixed at one penny. A tariff of sixpence would create ample funds, without drawing too heavily on the resources of the lieges.

Whatever be the uses to which the Crystal Palace be devoted, however it must be preserved.

We must first labour to secure this object, and then consider how it can be most advantageously arranged; but upon one thing we ought unquestionably to insist: the subscriptions were raised, and the whole plan was promulgated, with a view to the benefit and improvement of British Industrial Art; this primary consideration—may we not say stipulation—must be adhered to, and due regard must be had to the Provinces as well as to the Metropolis. To the former, a winter garden would be of very little value; while any project for advancing the interests and promoting the improvements of manufacturers and artisans, would largely and equally benefit every part of the kingdom.

This important topic will, perhaps, claim at our hands a more considerate notice next month.

## THE JURIES OF THE GREAT EXHIBITION.

CONSIDERABLE anxiety has been expressed, and many extraordinary rumours have been current, for some time past, on the subject of the eagerly looked-for awards of the juries of the Exhibition of the Industry of all Nations. It has, at length, been finally decided that, excepting in the special case of agricultural implements, the names of the successful competitors will not be promulgated officially until the latter end of October. Various reasons have been assigned for this delay, none of which appear to us to be very satisfactory. The apprehension that the discontent and dissatisfaction which would be created among the unsuccessful candidates by the publication, at the present moment, of the respective awards, would materially affect the interests of the Exhibition, appears to us, (unless under a contingency which we are unwilling to contemplate,) to be altogether unwarranted. If these juries have given honest and impartial verdicts, their decisions will have the support of public opinion, rarely very far from the truth; and the objects so distinguished will derive an increased *éclat*, which will, we should imagine, greatly promote the views of the commissioners. Every frequenter of a Fine Art exhibition visits it with additional interest after the magical label of "sold" has been affixed to the pictures and statuary whose merits may have secured for them such a preference. The *imprimatur* of some tasteful amateur, if it should not happen to confirm his opinion of their value, enables him, at least, to institute comparisons and correct his first impressions, if they have misled him. The announcement of the names of the successful competitors for prizes in the Great Exhibition, would, it can scarcely be doubted, give a new impetus to public curiosity, and would afford the world an opportunity, which can never occur again, of testing the fairness of the several awards, by a careful comparison of the prize objects with those, that, with similar pretensions, have been less fortunate. It would, moreover, silence or confirm rumours which, whether false or true, have already excited much dissatisfaction. We allude to the very general impression which prevails, that whilst the foreign jurors (and they bear in number much too large a proportion to those of our own country,) have been all but unanimous in their opinions, some of our own judges have made concessions and exhibited a forbearance which have operated greatly to the prejudice of their own countrymen; either deferring wholly to the notions of their foreign fellow-jurors, or offering to them but a weak and vacillating opposition. There has been a good deal of vaunting, in interested circles, of the facility with which the majority of the decisions have been arrived at; but in bodies so constituted, this "wonderful unanimity" must occasionally be purchased at the expense of those of whom the yielding party are the representatives. The impression to which we allude has been greatly strengthened by reports which are creeping out in all directions, of the singular and extraordinary nature of some of the awards; those in the departments of sculpture, woollen-cloths, and cutlery, more especially. We do not profess to place reliance on some of the accounts which have reached us of the parties to whom prizes are said to have been awarded; for they are so extravagant as to defy belief. There are certain manufactures, forming part of the staple of her commerce, in the production of which the claims of England to an undoubted preference over other countries have been hitherto universally recognised. If, therefore, we should find the merit of making the best woollen cloths referred to Russia, and the reputation of producing the best cutlery awarded to France, we may feel assured that there must have been something wrong in the constitution of the courts that would hazard such decisions.

If we should be assured by the fiat of one of these juries, that no living British artist is entitled to one of the three prizes allotted by the commissioners of the Exhibition to the department of sculpture, we shall be less easily convinced that the genius of the Art has departed from amongst us, than that there must have been something strange in the constitution of a jury which could arrive at so unlooked-for a decision. Without, however, professing to place greater reliance on the rumours to which we have alluded than they deserve, we cannot but believe that a vast deal more dissatisfaction and ill-feeling will be excited by the delay of the commissioners to furnish an authentic record of the awards of the respective prizes, than would have been produced by its immediate publication; if, as we have a right to believe, the judges themselves do not anticipate a very unfavourable reception of their decisions in this country. In any

case, the present is the fittest time for their promulgation. If erroneous, from prejudice or ignorance, the disappointed competitor would be, to some extent, soothed and solaced by public sympathy with him under the injustice; and if correct and in unison with the dictates of reason and common sense, his complaints would meet with no more attention than they deserved.

But there is much excuse for the impression which has taken so strong a hold on the public mind; we allude to the constitution of the respective juries. On looking over the official list, we find that the leading principle in appointing these functionaries, has been to select *one-half* of each jury from foreign countries; and to make them chairmen and deputy-chairmen in a similar ratio. In some instances, four or six (as the case may be), shrewd, experienced foreigners, animated by one spirit, have been nitted against a similar number of *dilettante* English noblemen and gentlemen, some of whom have been all their lives devoted to branches of Art and Manufacture which have no connection with that on which they have been invited to adjudicate; and it is a curious fact, that the only department in which the commissioners have met "the unanimous desire of the exhibitors" to be made acquainted with their fate, is that of "Agricultural implements," whose jurors are only *one-third* foreigners, and whose awards are almost wholly given to Englishmen.

Independently, however, of the very disproportionate admixture of foreigners in these juries, considering the comparative number of British and foreign exhibitors, the selection of the British portions of them is often far from happy. Let us turn to the department of sculpture for an example. Of the seven British jurors, out of fourteen, two are architects; a third is a painter of *tableaux de genre*; a fourth is a medallist; a fifth, an *employé* of the British Museum (whose superior officer, Signor Panizzi, represents a foreign nation on the same jury); the sixth, Mr. Gibson, the sculptor, a man of first-rate genius, doubtless, but one who has not, for many years past, resided in England; and the seventh a *dilettante* nobleman, who has become the purchaser of the "Boy and Lizard" in the English sculpture court of the Exhibition. Who can wonder if foreigners should have had the best of such a contest, if indeed there have been any contest in the matter. We would guard ourselves against being supposed to convey any reflection on the good faith of the foreign jurors; but if there be such a thing as national prejudice, England has here a combination of the prejudices of several countries to deal with. How she will come out of the contest remains to be seen.

## ON ENCAUSTIC TILES.

In the present number we are enabled to give another illustration of those very beautiful pavements which the enterprise and the taste of the producers, Messrs. Minton & Co., have so successfully re-introduced.

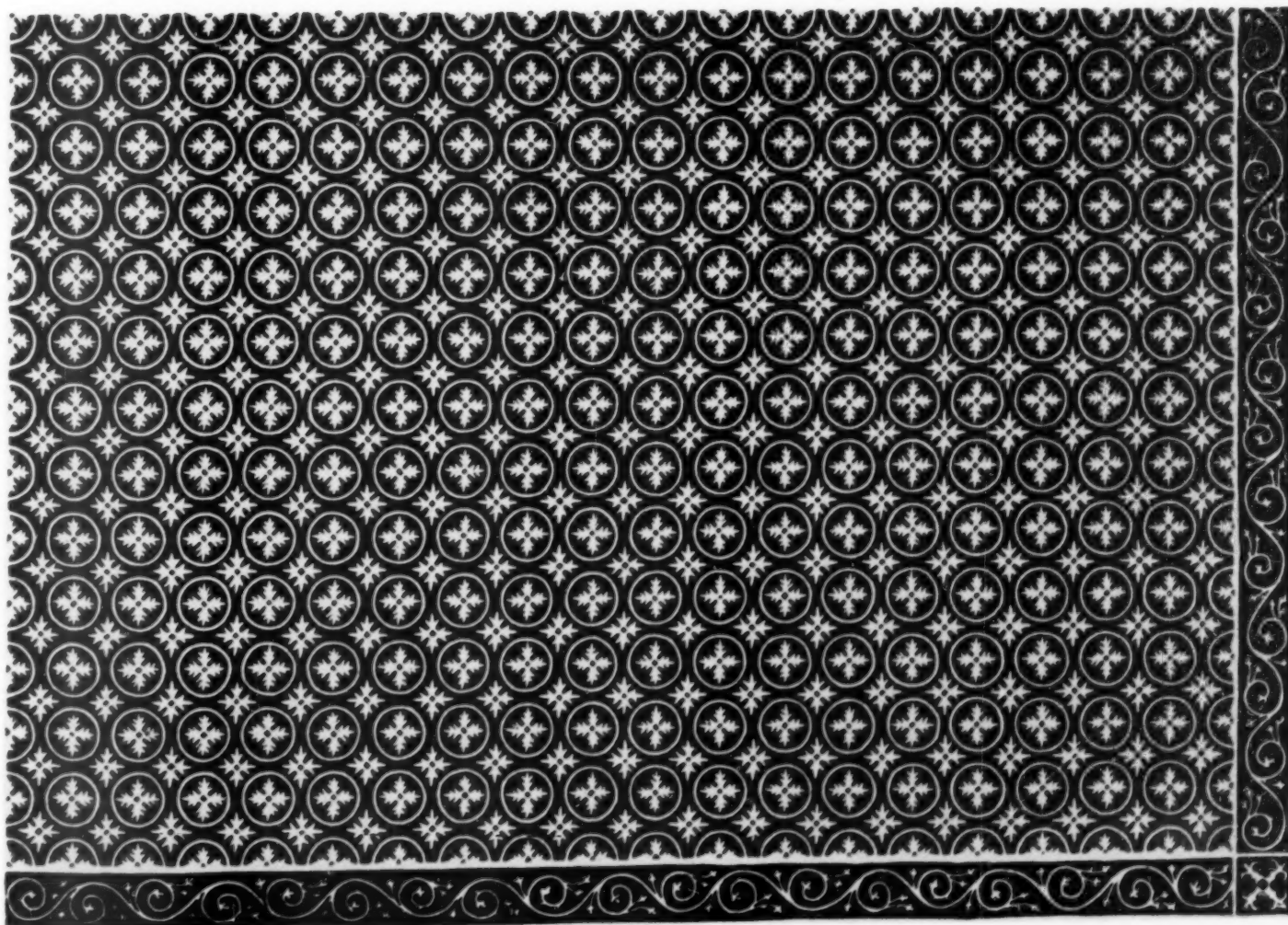
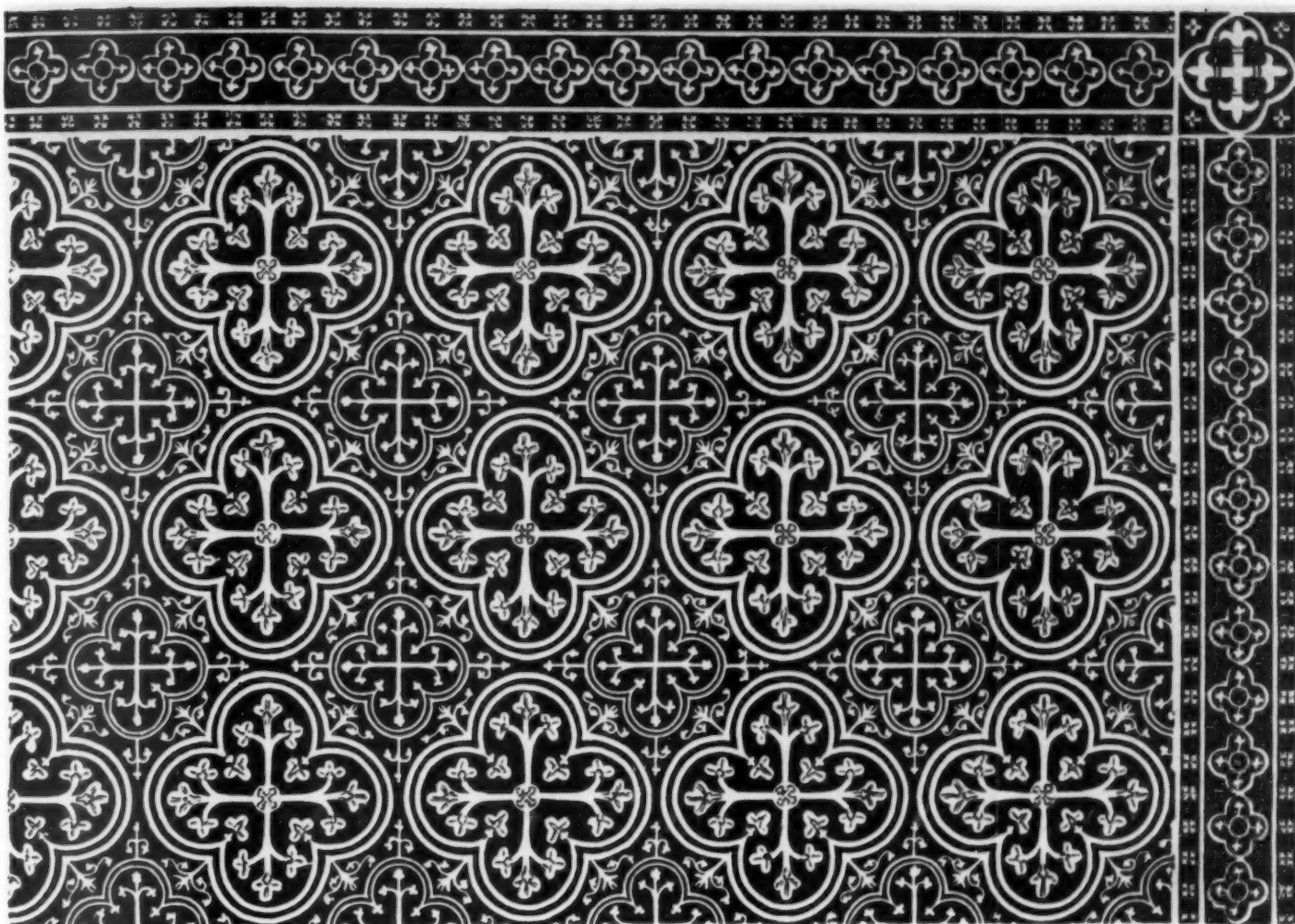
Encaustic tiles, of similar designs to those now figured, are found in Westminster Abbey, and in the cathedral churches of Winchester, Salisbury, and Exeter. They are also to be seen in the pavements of St. Patrick's, Dublin; at Gloucester, Worcester, and several other cathedrals and churches.

The modern manufacturers of these tiles have adhered with much fidelity to the designs of the best existing examples, and in the present case to the colour, red and yellow, of the originals. The black border, in one example, and the brown one in the other, is exceedingly effective, and does not, in the slightest degree, interfere with the general character of the pavement. A modern writer on the subject of the modern manufacture of tiles, has some severe remarks on the "oil-cloth effect" on many pavements. He insists on the "importance of employing a variety of colours in pavements," which, he says, "was probably done in all ancient examples, though it has been often worn out. The colour most frequently employed, in addition to the red and yellow, is black. This is readily procured and has a good effect. Several examples of green also occur; these are superior to the black in their effect, from the contrast of colour with the red tiles. Of course, both green and black may be employed, as at Salisbury, Ely, and Exeter."

These remarks require a considerable amount of qualification. In the times when the existing examples of pavement tiles, with which our churches were adorned, were manufactured, the

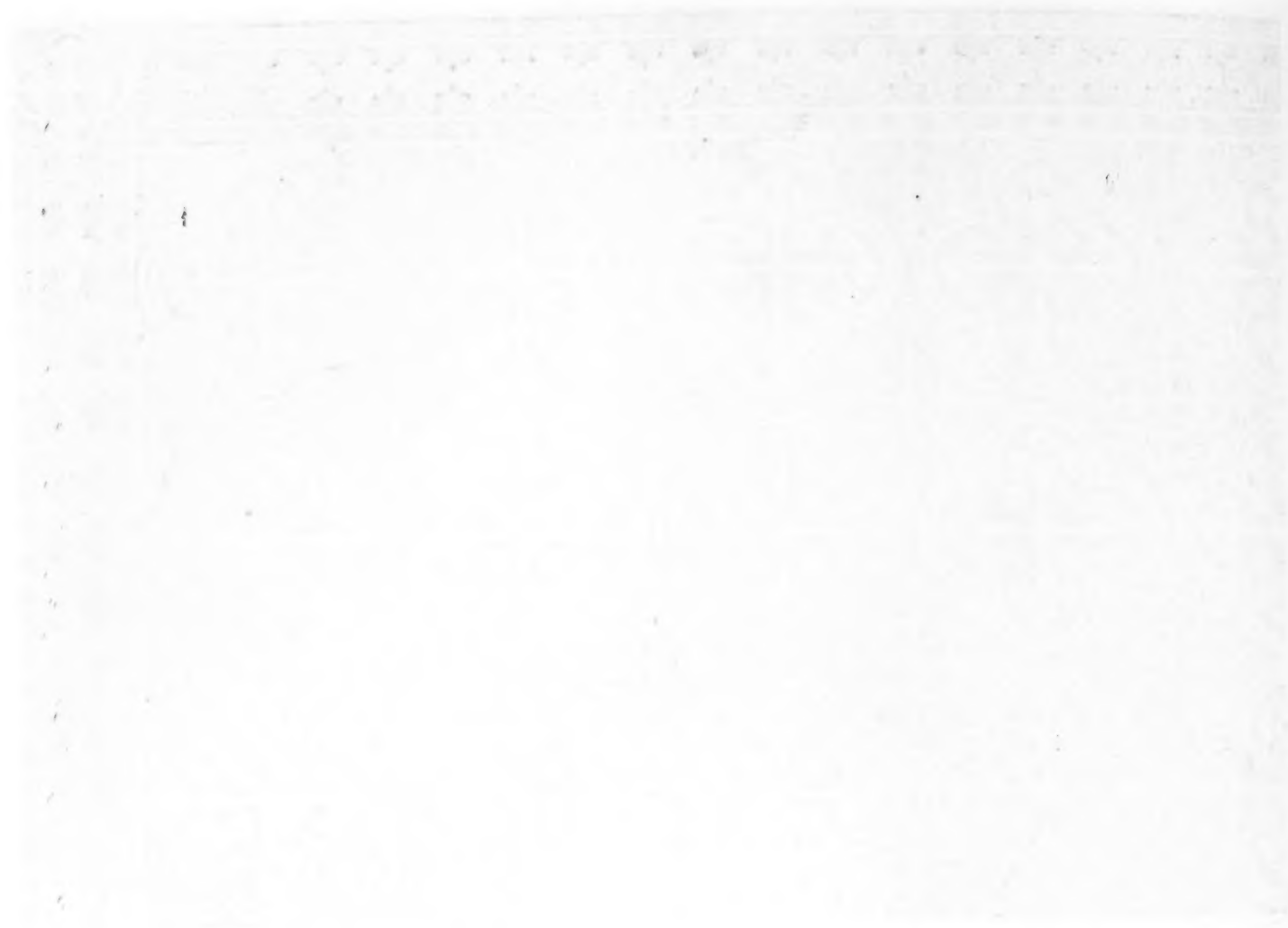


MINTON &amp; CO., Stoke-upon-Trent.



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potter was limited to a few colours by necessity, and, certainly, being so limited, he made the most appropriate use of his material.

The power of appreciating a harmonious arrangement of colours is only to be acquired by education. Strong contrasts, which are positively displeasing to the eye of an artist, are by familiarity rendered agreeable to the uneducated. In nature, where we have every variety of colour displayed, there is invariably a most harmonious interblending of tints; there are no sharp lines dividing black and green, or red and yellow; they pass, one into the other, by insensible gradations. This is not the case in the arrangement of tiles or tesserae, and it appears we are more in danger of producing the appearance of an oil-cloth, by employing many colours in them, than by the introduction of a few judiciously chosen.

The advance of chemical science has made us acquainted with a great variety of colours, which might be united most easily with the clays employed in the manufacture of tesserae; and with certain forms, there is no doubt, but many new colours might be introduced with a pleasing effect; but while the manufacturer is confined to straight or angular lines the experiment is a dangerous one.

Our own impression is, that we best escape the oil-cloth character by strict attention to the design; for, certainly, the painter has the power of increasing the number of his colours far beyond that possessed by the potter.

Messrs. Minton & Co. have most judiciously avoided this, not merely in the present examples, but also in those given in former numbers of the journal.

From the circumstance that tiles, of a similar design to those in our illustrations, are most frequently found in the southern and western counties, there is good reason for supposing that these encaustic tiles must have been largely manufactured in those districts. A manufactory of embossed tiles existed in the north of Devonshire, in the last century, and, in all probability, the ordinary encaustic tile was made at the same works. In classifying the encaustic tiles, Lord Alwyne Compton says:—"They are of all dates: a few, perhaps, Norman; a few early English; very many decorated; and a considerable number perpendicular. They represent every variety of subjects; sometimes human heads, or figures; oftener armorial bearings; personal devices and initials; heraldic animals; scrolled iron-work; Gothic windows, buildings, and tracery; fleurs-de-lis, roses, and other conventional ornaments common in mediæval works. The popularity of some of the ancient manufactures is remarkable: thus we find identical tiles at Winchester, Exeter, Chichester, and Salisbury Cathedrals; and another kiln supplied the churches at Harrow, King's Langley, Bosham, Horsham, Mapledurham, Shottesbrook, Apple-drum, Steven-ton, Crowmarsh, Gifford, Cholsey, Elstow, Ewelme, West Hendred, and Lewes; St. Alban's Abbey, and Oxford Cathedral."

The arrangements of the tiles which we figure this month are from Reading Abbey, and are very similar to many of the best examples now remaining. The Abbot Sebroke's pavement at Gloucester is of this variety, although differing in many points of the design. This pavement is thus described—"The whole space on each of the panels is divided into squares of sixteen tiles, which consist alternately of a pattern occupying sixteen tiles and a pattern on four tiles with twelve black or green tiles round it." Abbot Sebroke's pavement is much richer. Down the centre from east to west is a row of squares of sixteen tiles, placed like all the others in the pavement, diagonally, and touching each other at east and west points. The squares are alternately of two patterns: on each side, north and south, they touch single tiles; between which, east and west, are squares of nine tiles. These last, north and south, meet other squares of nine tiles similarly united by single tiles. In the intermediate spaces, i. e., north and south of single tiles, are squares of four, of various designs; each row, east and west, of squares of nine is of one pattern only; the remaining tiles are black, or rather green. This method of arrangement

is more beautiful than the trellised, but is only adapted to those cases where a considerable clear space is to be paved—as for instance, parts of a cathedral, and the chancels of some churches. Although in the pavement here described, colours are introduced which do not appear in our illustration, it is similar to it in the mode of fitting, and therefore the description of the old is equally applicable to the modern encaustic pavement of this variety.

The interest which has been created, and which appears to be increasing, towards the use of encaustic and tessellated pavements, promises to lead to the introduction of this style of flooring far more extensively than has hitherto been the case. Messrs. Mintons' are making most praiseworthy efforts to meet the demand, and to direct the public taste. In all their encaustic tiles they have been most careful in the selection of their designs. They have not been led into the error of regarding everything mediæval as of correct taste. The miserable caricatures of humanity they have avoided repeating, and have confined their attention to the restoration of those correct geometric figures which are certainly evidences of an educated taste, and which indicate a fine feeling for the symmetry of natural arrangements. The examples we have this month selected will, we think, fully justify our remarks.

#### ART IN THE PROVINCES.

DOVER.—The local papers state that it is in contemplation to purchase a handsome banner, with the arms of Dover thereon, to be forwarded to the Great Exhibition, where it will be displayed over the collection of wood carving, &c., exhibited by Mr. W. G. Rogers, the celebrated carver, who is a native of Dover. The banner is intended as a testimonial from the town to the works of Art of this talented artist, and the expense is to be defrayed by subscription.

GLASGOW.—A monument to Mr. Motherwell, the Scottish poet, has been executed by Mr. Fillans, for the Glasgow Necropolis.

BRISTOL.—An autumn exhibition of the works of living artists, at Bristol, is announced for the 8th September. A School of Design is also about to be established in that city.

IPSWICH.—An exhibition, and in connexion with which an Art-Union Society under the designation of the "Suffolk Fine Arts Association," will be established at Ipswich, and opened on the first Monday in September next. Nothing can be more spirited or liberal than the manner in which this proposition for the promotion of fine art is brought before the public. Works of art, which are of course subject to the approval of a committee, must be sent in fourteen days before the day of opening. The secretaries are Messrs. R. M. Phipson and Robert Burrows, Jun.

#### PICTURE SALES OF THE MONTH.

MESSRS. Christie and Manson sold, on July 5th, part of the entire collection of English pictures, the property of Mr. Hoare of Bruton Street, at their auction rooms in King Street, St. James's Square. The only works that fetched good prices were the following:—A composition by J. Martin, 'Paradise, with the Angel addressing Adam and Eve in the foreground,' 76 gs.; 'The Quiet Lake,' 'So calm the water scarcely seems to stray,' by Creswick, and from Mr. Bacon's collection, 145 gs. (about 35 gs. less than at the previous sale); one of the finest works of Chambers, 'St. Michael's Mount,' with fishing-boats and figures in a breeze, 200 gs.; a beautifully painted 'Exterior of Strasburgh Cathedral,' by D. Roberts, R.A., 86 gs. (formerly in Sir Felix Booth's collection); 'A Landscape,' with a cow lying down in the foreground, and two others in a pool of water near a barn, by T. S. Cooper, R.A., 260 gs.; a capital picture by C. Stanfield, R.A., representing a harbour scene, with figures dismantling a wrecked Indianman near a jetty, figures lading carts, and soldiers in the foreground, 210 gs.; a beautiful 'Landscape,' with animals, by T. S. Cooper, representing a goatherd and his flock on Moel Siabod, North Wales, 300 gs.; 'The Chapel in the Church of St. Jean, at Caen, Lower Normandy,' by D. Roberts, 260 gs. (from Mr. Bacon's collection); 'The Farmyard,' by S. Cooper, 250 gs.; and the 'Interior of a Stable,' with cows and sheep, by the same master, 260 gs.

#### MINOR TOPICS OF THE MONTH.

THE SOCIETY OF ARTS.—The council of this Institution offer their large medal, value 25*l*, for the best, and their small one, of 10*l*, for the second best treatise on the objects contained in the Great Exhibition, in the section of raw materials and produce; their medals of 25*l*, and 10*l*, for the best and second best treatises on the objects exhibited in the section of Fine Arts. Each treatise is to occupy eight pages of the size of the Bridgewater Essays,—a space very much too limited to admit of anything beyond a catalogue of the numerous objects entitled to remark. The Society will also award its large medal and twenty-five guineas for the best general treatise on the Exhibition, as viewed commercially, politically, and statistically; and small medals for the best treatise on any special object, or class of objects exhibited. The successful treatises are to be the property of the Society, to be printed and published by them should they think fit so to do, but only on the condition of handing over to the author the net proceeds, after the expenses of printing and paper. The candidates for these prizes must deliver in their treatises on or before the 30th of November, 1851.

EXTENSION OF THE PARLIAMENTARY FRANCHISE TO ARTISTS AND OTHER LITERARY AND PROFESSIONAL MEN.—There is a very numerous body of men connected with Literature and the Fine Arts, who, from the circumstance of their living in furnished houses or apartments are not entitled to exercise the elective franchise. The humblest mechanic who pays ten pounds a year for his dwelling is a recognised voter; but a very considerable proportion of the intellect of the country is wholly unrepresented. It is generally understood that Lord John Russell proposes next year to remedy this notable anomaly and to recognise intellectual qualifications, apart from all other considerations. The present system excludes many persons who are every way qualified to exercise such a privilege properly. We believe, indeed, that his lordship's reform will have an even more extensive application than has been supposed, and that all members of colleges, inns of court, learned or artistical associations, all who have obtained scholastic, artistical, or literary honours, heads of schools, surgeons, solicitors, officers of the united services, civil and military engineers, as well as all persons employed in the civil service of the state, will be entitled under the new law to the right of voting at elections. It cannot for a moment be doubted that such persons are infinitely better qualified for the possession of the elective franchise than many who are at present on the list, and that the infusion into the electoral body of so large an amount of intelligence will prevent the friends of order from being swamped by mere popular clamour.

MR. LEWIS'S SKETCHES.—We have been favoured with a view of the selection of the sketches of this very eminent artist, made in Italy, Greece, Turkey, and Egypt, between the years 1840 and 1850. With these is exhibited the famous picture "The Harem," which was last year seen on the walls of the Old Water Colour Society; here we have an opportunity of looking satisfactorily into its really unexampled manipulation. We had believed this work already to have been, in some degree, advanced in process of engraving, but it has not yet been commenced. Mr. Lewis, himself, contemplates engraving it, in which case, it cannot fail of ample justice in the true feeling of the original. There are two other compositions, "Easter Day at Rome," which is full of figures developing every phase of Italian character, together with another Italian subject, "The Harem" prepared us for an exquisitely expressive manner of drawing in these sketches, and we have not been disappointed, but we never could have imagined the diversity of subject-matter which they contain. Mr. Lewis's lengthened sojourn in countries in which Art is unrecognised, has left him only nature as a guide; we find, therefore, no tendency to any settled mannerism in these works, but a freshness and originality arising from that kind of earnest industry which



acknowledges no conventional method of meeting difficulties. The number of the sketches and pictures is one hundred and seventy-five; they are charming in colour, and infinitely more careful than anything we have yet seen classed as sketches. We mention a few of them:—No. 4. "The Lady Louisa Tenison." No. 10. "Great Entrance to the Mosque of St. Sophia, Constantinople." No. 13. "A Persian Prince, Constantinople." Wilkie made two sketches of this person. No. 15. "General Jochmus Pacha." No. 17. "The Tartar who carried to Constantinople the head of Ali Pacha." No. 20. "The Lord Viscount Castlereagh" (in ancient costume). No. 21. "Manarah in Mr. Lewis's house, Cairo." No. 30. "Shrine and Chapel of the Burning Bush, Convent of Mount Sinai." No. 43. "Street and Mosque of the Gerieh, Cairo." No. 45. "Lady in the dress of the Seraglio, Constantinople." No. 49. "Bazaar of the Kan, Khilil, Cairo." No. 50. "Head of a Syrian Sheikh." No. 53. "Turkish School, Cairo." No. 84. "Interior Tomb of the Gerieh, Cairo." No. 92. "The Tribune, Florence." No. 104. "Girls of Sorrento." No. 111. "Street and Mosque of the Gerieh, Cairo." No. 115. "Interior of the Great Mosque of Suleimania, Constantinople," &c., &c. With respect to costume, especially that of the women of rank and the seraglio, Mr. Lewis had peculiar advantages, inasmuch as the slaves of the seraglio were sent expressly to dress a model as a study, and all the other drawings are rendered valuable by their strict authenticity.

**COMPETITION IN PUBLIC WORKS.**—We have repeatedly descanted on the ruinous consequences of competitions for public works, so far as the highest order of Art is concerned. The candidate exposes himself to chances greater than those which attended a venture in the lottery in the olden time. If he should have faith in the honesty of his judges, he has perhaps little in their critical competency. In the competitions recently invited for Peel testimonials, the profession were assured that all that was wanted to enable the respective committees to decide, was a sketch representing the idea. No one, of course, supposed that he would be expected to produce a perfect likeness, and as it was clearly the desire of most of the judges that the respective statues should appear in the usual morning coat and riding pantaloons of the day, little beyond dignity in the air of the head and the pose of the figure could reasonably be looked for in the probationary sketches. Those, however, who have any experience of such contests know, full well, that the higher qualities of Art are too often the last points that influence the decision of the judges. In a statue of an individual, even in the smallest preliminary sketch, a carefully elaborated portrait is looked for, to the prejudice of everything beside. Let artists therefore bear this in mind when next invited to enter into one of these competitions. At the recent meeting of the London Committee for selecting a sculptor to execute the proposed statue of Sir Robert Peel for the City of London, little or no attention was paid to the general designs, the heads of the statuettes being almost the only parts of the performances that were examined at all. Nay, an eye-witness, on whose veracity we can rely, assures us that for fear they should be influenced by the general character, the dignity or grace, of the sketches of the respective candidates, the only members of the committee who seemed disposed to enter upon a comparative estimate of their merits, placed their hats before the figures in such a manner as to shut out every thing but the head! In the competition for the Wordsworth testimonial the parties whose province it was to decide which should be adopted, after inviting several of our most distinguished sculptors to waste their time in preparing models for their consideration, and after receiving several of very high merit as compositions, thought proper to reject them *all*, and to employ an artist of their own; the ground being one which they ought to have weighed before inviting the competition, namely, that the sculptor-elect would undertake to execute the statue for whatever sum the subscriptions might eventually amount to. The simple fact, however, appears to have been, that a perfect likeness to the poet

was looked for in the plaster statuettes, and was of course looked for in vain. It now and then happens that the large portion of the figure hidden behind the "hat" of the dubitating critic, may give the work a better title to respect than that on which he has founded his decision; but if so the fault is not his. It is a happy accident destined to save the credit of the committee. We have already protested repeatedly against the bad faith as well as the bad taste of inviting artists to send in models, under a pledge of dealing confidentially with their names, and then publishing to the world a list of the unsuccessful candidates. The competitors for the Peel testimonials appear to have been a good deal puzzled where to look for an authentic likeness of him. The most poetical is that of Lawrence; the most literal is that of Chantrey, who was, however, so little satisfied with his bust, that he would never permit it to be exhibited.

**PROPOSED SCHOOL FOR ARTIST-WORKMEN.**—A proposal to establish a school for Artist-workmen, having failed through the supineness of those it would have been most likely to benefit, it is suggested to try a model establishment upon a small scale, in which an artificer may learn sufficient to enable him to carry out, upon artistic principles, the idea of the artist. Could the operative be induced to devote a small portion of his leisure, he would thus have opportunities of qualifying himself for higher duties and augmented wages.

**MARSHALL'S "TOUR THROUGH EUROPE."**—A great diorama executed by this eminent artist is now open in the Great Hall, Leicester Square, late the Linwood Gallery. This grand and really beautiful series is divided into three routes, containing upwards of forty selected subjects, many of which by moving present a variety of views. Having embarked on board the "John Bull" steamer, the traveller is borne to Hamburg, and thence to Berlin, Dresden, Prague, Ratisbon; the Walhalla, Vienna, Pesth and Buda, and Constantinople, which closes the first route. The next route commences at Rome, whence the tourist proceeds to Venice, and after a sojourn among the Alps, travels in the third route down the Rhine and home by Dover. This is one of the most interesting exhibitions we have ever seen; it contains every variety of effect rendered with unsurpassed artistic power. For the strict accuracy of many of the views ourselves can vouch, and others which we have not seen we believe to be no less accurate. To those who may have seen the places themselves, the exhibition is a wholesome refresher, and to those who may not have seen them, the series will convey much local instruction.

**THE WORDSWORTH MONUMENT.**—The recent competition for the Wordsworth testimonial has terminated in favour of Mr. Thrupp; but there are circumstances connected with this decision which ought not to pass unnoticed. The names of the other competitors were Woodington, Behnes, Marshall, A.R.A., Davis, Woolmer, Lawler, and others, and among these there are men who have produced works honourable to themselves and their art. What the competitors complain of, and what is most irregular in this case, was the sudden removal of Mr. Thrupp's model as soon as the decision was declared, without the other competitors having had an opportunity of seeing it; and after the decision, it is said, the successful artist *has been recommended to amend his design*. We know the names of but one or two of the committee, but there must have been some lack of fair play, when the successful artist is not successful enough to show his design. It is rumoured that an individual was nominated to the committee, purposely, to advocate this model; and to the utter disgust of competitors, more than one competition has been settled in a similar way.

**THE BRITISH ASSOCIATION.**—The twenty-first general assembly of the members of the Association for the Advancement of Science, commenced at Ipswich, on the 2nd of July. The chair was taken by G. B. Airy, Esq., the Astronomer-royal. The treasurer's account for the year, ending on the day of the meeting, showed a balance in the hands of the bankers of 579*l.* 12*s.* 2*d.*, and in the hands of the general and local treasurers, of 113*l.* 13*s.* 8*d.* The Association held

its first general meeting on the same day, when the late president, Sir David Brewster, delivered an address on his retirement from office. The Astronomer-royal followed, and in an eloquent address, detailed the position and prospects of the Institution. Having referred to the improvements effected in Lord Rosse's telescope, and the progress of astronomical science during the year, he announced the fact that the First Lord of the Treasury had spontaneously placed at the disposal of the Royal Society, the sum of 1000*l.*, to be employed at their discretion in assisting private and scientific enterprise.

#### PEEL TESTIMONIAL FOR THE CITY OF LONDON.

—The choice of the committee appointed to select a sculptor from the many artists who have been invited to become candidates, has fallen upon Mr. H. Behnes. Twenty-seven statuettes were sent in, and were privately exhibited for a few days in Merchant-Tailors' Hall, Threadneedle Street. The contest appears to have been between Mr. Baily and Mr. Behnes, the former of whom sent in three models, and the latter five. Among other competitors Mr. Noble sent three statuettes, Mr. Calder Marshall three, and Mr. Lough four. It is now pretty generally understood that most of the committees for Peel monuments wish to have him modelled in his ordinary walking dress, and as near a fac-simile of what he was in later years as possible. There is, consequently, little room for the display of those qualities which belong to high Art, and we cannot but be apprehensive that colossal portraits of our lamented statesman, modelled in this fashion, will not eventually prove very satisfactory to those who look for the dignity which ought to characterise this description of sculpture, for they must depend for success mainly on the preservation of the likeness. For ourselves we are of opinion that, without resorting to the Roman toga, costume may be so generalised as to confer dignity on the subject. With Madame Tussaud, and the class of amateurs who flock to her waxworks, the preservation of the identical costume, and everyday appearance of the notability, is the grand desideratum. The sculptor of Flaxman's statue in the Great Exhibition, has shown that costume may be generalised without carrying us back to the Greek and Roman eras. We must not, however, be understood to blame the successful candidates for dressing and posing their models in the manner best calculated to please the tastes of their employers; for it by no means follows that they would not have produced models in a higher style of Art had they been permitted so to do. Mr. Baily and Mr. Behnes have nearly completed their respective models for Bury and Leeds, and they are very much the same style of thing, although each is marked by the peculiar characteristics of the artist. Whoever achieves the best likeness, and infuses into his model the nearest approach to his figure and attire, will, as a matter of course, give the greatest satisfaction to his patrons. Both statues are to be executed in bronze, and, if we do not greatly err, sculptors will, in future, be enabled to have such works not only better, but, thanks to such companies as that of Colebrook-dale, more cheaply cast than heretofore. The specimen presented in Mr. Bell's "Andromeda" of the capabilities of these founders, affords satisfactory proof that they can execute such works with the greatest certainty, as it is perfectly clear that they can do so at a very reduced cost, having the means and appliances always ready for such undertakings.

**NAPOLEON CROSSING THE ALPS, BY PAUL DELAROCHE.**—Messrs. Colnaghi have on view a fine picture of Napoleon crossing the Alps, by Paul Delaroche, of which they are about to publish a line engraving. In the month of March, 1796, the young general left Paris and arrived at Nice, having received the commands of the Directory to enter Italy by crossing the Alps. On his arrival at the latter place, he found the army he had to command much worse than he had any idea of. The supply of bread was very uncertain; that of meat had long ceased; and for means of conveyance only mules could be procured. On the 3d, the army reached Oneglia; on the 4th at arrived it Alberga, when he addressed himself to the stomachs and pockets of



his troops with very considerable effect. In less than a month he was in possession of the direct road to Italy; had gained three battles over forces superior to his own; inflicted on the enemy, according to the French accounts, a loss of 25,000 men, in killed and wounded, and prisoners; taken eighty pieces of cannon, and twenty-one stand of colours; reduced to inaction the Austrian army, almost annihilated that of Sardinia, and was in full communication with that of France, on the western side of the Alps. The painter has represented Buonaparte seated on his mule. The picture has not the grand character of the "Passage of the St. Bernard," but has many fine qualities to recommend it. If engraved without that brassiness of character peculiar to modern French engravings, it will, doubtless, make a fine and attractive print. Much of the dignity of the group is, however, lost by the substitution of a mule for a charger. The plate is far advanced.

**THE LADIES' GUILD.**—The *Athenæum* has announced the establishment of a society entitled the Ladies' Guild, having for its objects the study and practice of Decorative Art. Miss Wallace, a lady who has devoted considerable time to the application of glass to Decorative Art, is said to have succeeded in producing, by processes for which she has taken out patents, the most perfect imitation of gold, silver, and other metallic works, enamel mother-of-pearl, rubies, amethysts, and other gems, in this cheap material. These patents she has liberally given to the society in question. Its leading object will be to find a market for the productions of female skill and industry. Among other features which it is proposed shall belong to the present institution, will be a school of instruction in which, for the sum of two shillings per week (to meet the expenses of rent, material, instruction, &c.), persons above the age of twelve are to be taught the practice of the art. Ladies possessing the means so to do are invited to aid in the establishment of the Ladies' Guild by advancing sums of money as loans, at an interest of three per cent. To ladies of fixed moderate incomes, it is suggested to form an associated home in connection with the Guild, by which means those who may reside at a distance from the metropolis can take a part in the movement, and live at a far less cost than any individual can do in a separate condition. Some association which will afford respectable ladies the opportunity of either earning their living, or ameliorating their condition by their industry and talent, has long been wanted; and, although we do not clearly understand all the details of the proposed plan, we are satisfied that, with some modifications, it is perfectly feasible and every way worthy of encouragement.

**SIR JOHN FRANKLIN.**—A picture of considerable interest at the present time is being exhibited at Messrs. Graves & Co., in Pall Mall; the subject is "The Arctic Council discussing the plan of Search for Sir John Franklin for submission to the Lords of the Admiralty;" and the painter of the work is Mr. S. Pearce, a young artist who has studied some time in Rome. Out of not the most promising materials for composing a picture, Mr. Pearce has contrived to group them together with considerable effect, to which he has added no little skill in rendering the portraits of the distinguished naval officers and civilians, ten in number, here brought together. The picture is to be engraved, and there is no doubt of its making a good print.

**TYPO-CHROMATIC PRINTS.**—Messrs. Rowney and Sons have made a large accession to their supply of these very clever and artistic productions. We have seen nearly a dozen new subjects, large and small, groups, single figures, and landscapes, all manifesting great improvements on their former attempts to imitate drawings by surface printing. Some of these imitations may readily be taken for original sketches in colours.

**PRESENT TO HER MAJESTY.**—A superb album filled with drawings by German artists has been presented to Her Majesty from the Emperor of Austria by the Austrian Chargé d'Affaires at this court.

**LONDON MECHANICS' INSTITUTION.**—The managing committee of this institution has

opened its rooms gratuitously to foreigners visiting the metropolis during the Exhibition; members of provincial societies of a similar character, are also admitted, without payment, to the lectures and reading rooms, on producing their cards of membership.

**THE CRYSTAL PALACE.**—Mr. R. Stephenson, who was appointed referee to decide what compensation was due to Messrs. Munday, the original contractors for the erection of this edifice, has awarded them the sum of 5,120*l.* It will be remembered that the agreement was made with the Council of the Society of Arts; but the amount, we presume, will be paid out of the receipts of the Exhibition.

**MR. WEST'S COPIES FROM MURILLO.**—There have been on view for some weeks past at Messrs. Graves & Co., Pall Mall, a series of copies (forty in number) from pictures by Murillo, by Mr. West, which are well entitled to the attention of the artist and amateur. As effects of colour, they are, considering that they assert no pretensions to elaborate finish, admirable copies of their respective originals. They are, in fact, precisely what artists in search of colour most want. As works of Art, and, taking them for what they really are, we can hardly praise them too highly. It is now some twenty years since we remember to have seen a series of "recollections" by Mr. West of paintings of the old Italian schools, but, in his Spanish sketches, he has greatly surpassed his earlier efforts.

**AUTOGRAPHS OF PAINTERS.**—The collection of autographs of M. Donnadieu, one of the finest that has come under the hammer for many years, if we except perhaps that of the late Mr. Upcot, is now selling by Messrs. Puttick & Simpson; it contains several autographs, letters of Raffaele, Paul Veronese, Rubens, Rembrandt, Philip de Champagne, and Sir Christopher Wren. The signature of Raffaele is extremely rare. The present specimens are from the collections of the Prince de Ligne and M. Bohm, Director of the Academy des Medailles at Vienna. The autograph of Rembrandt, also very rare, is a letter to Count Huygens, written, such was the painter's parsimony, on a leaf of paper which appears to have been used as the cover to one of his etchings. It announces the completion of a picture, and states that he has fixed its price at two hundred livres, which he considers below its value. He adds his approval of the place in the Count's gallery in which it is destined to hang. The letters from Rubens anticipate the irrevocable loss of Rochelle, but have no reference to his pictures. Nicholas Poussin's letters to Chevalier Pozzo refer to the completion of the "Baptism of Christ," the "Marriage of Peleus and Thetis," and others of his pictures. The autograph of Philip de Champagne is an agreement entered into by him with the Convent of Carmelites to paint a certain number of pictures specified in the contract, and indicating where they are to be placed. Beside these specimens the collection is rich in autographs of English and foreign royal personages, ecclesiastics, men of letters and statesmen, including letters from Lord Strafford, the Duke of Monmouth praying for his life, Sir Walter Raleigh, Catesby, Turenne the conspirator, and others.

**MUSEUM OF M. HERTZ.**—This fine collection of Assyrian, Babylonian, Egyptian, Greek, Etruscan, Roman, Indian, Peruvian, and Mexican Antiquities, including upwards of 2000 seals and cameos, has been thrown open to the inspection of artists and antiquaries. It was formed to illustrate the rise, progress, and decline of the Fine Arts, and to confirm ancient traditions respecting the religious habits, arts and employments of by-gone nations, and the achievements of illustrious men and heroes. Among the leading attractions of the series, are the figure of the "Athlete," in nero antico, and a "Venus" in bronze, one of the earliest and finest specimens of Greek Art, which was discovered in Asia Minor. The American government is said to be in treaty for this collection, as a nucleus for a museum of antiquities at New York.

**THE GUILDHALL "DECORATIONS."**—The attempt to decorate the Guildhall, on the occasion of Her Majesty's visit to the City, was a most lamentable failure—a worse exhibition of taste was perhaps never perpetrated: its character

was such as would not have been tolerated even at another hall—Vauxhall: yet for one-half, nay, a quarter of the cost, the work might have been done with refined and delicate elegance: we have yet to learn that "beauty is as cheap as deformity!" The evil would have been far less, but that we proclaimed our ignorance and lack of taste, to many hundred foreigners; those who are especially among us to ascertain and report upon the position the English occupy in reference to those arts in which it is alleged—no matter how erroneously—we are greatly behind our competitors of the continent. It is impossible to describe the lamentable display which defaced the walls of one of the finest halls of the metropolis: suffice it, that ungraceful "trails" of white and red roses, unrelieved, depended from the sides; that tawdry balconies, made to hold nothing, filled spaces at intervals; that Gothic pillars were covered from top to bottom with silver tinsel; that huge flat painted chandeliers hung from the roof; that compartments were filled with miserably stencilled daubs, designed to represent leading objects contributed by the several nations to the exhibition; and some idea may be formed of a sight the most incongruous, the most paltry, and the most villainous, as regards Art! We write strongly—for we are anxious to enter a protest against the judgment that will have gone forth against us on the part of all visitors, whose reports of our inferiority will receive weight from the picture they must draw of the great City festival in honour of our gracious Queen, and in commemoration of the Exhibition of the Works of Industry of all Nations in the year 1851.

**MORE VIEWS OF THE GREAT EXHIBITION.**—Messrs. Dickenson, of New Bond Street, announce a series of fifty coloured lithographic engravings, illustrative of the most attractive departments of the Crystal Palace, from drawings by Mr. David Roberts, and Messrs. Haghe & Nash. They are to be accompanied by letter-press. Mr. H. Selous has also been permitted to set up a studio in the Great Exhibition, where he is engaged in painting a large picture of the inauguration of the building, with portraits of the most noticeable of the "great" in attendance, and of course including the Queen and Prince Albert. George Cruikshank has also made a graphic sketch of the opening, which has a great deal of character to recommend it.

**OBJECTS OF ART AND VERTU SOLD AT THE GREAT EXHIBITION.**—Her Majesty and Prince Albert have made numerous purchases in the various departments of the Exhibition, from both foreign and British exhibitors. Among other objects of Art and *vertu*, Mr. Bell's bronze statue of "Andromeda," and the ivory Pianoforte of M. Pape. Lord Colborne has possessed himself of the statue of the "Boy and Lizard," by W. Sharp, in the English sculpture court; and Mr. Bohnes has sold his "Startled Nymph," but the name of the purchaser has not transpired. The nest of Cupids, at the entrance to the Austrian sculpture court, has become the property of Mr. Paxton. Mr. Hope has purchased the large malachite vase in the Russian court, as well as a necklace of turquoises and diamonds (value four hundred and fifty guineas) exhibited by Mr. Bohm, the jeweller to the Emperor of Russia. A large portion of the furniture of two of the Austrian compartments is said to have been purchased by the Marquis of Westminster.

**ART-UNION STATUETTES.**—The group of statuettes, some fifty in number, which occupy the octagon stand in the centre of the sculpture court of the Great Exhibition, are, as our readers will remember, the result of a competition invited by the Art-Union of London for two premiums, of 100*l.* and 50*l.*, for the first and second best models adapted for bronze. The choice of the council has fallen upon "Satan punished in his moment of supposed triumph," by Mr. H. H. Armstead, for the first prize; and for the second, "Solitude," by Mr. John Lawlor. For ourselves we may confess that we have been greatly surprised at the inferiority of the statuettes which have grown out of the society's invitation; nevertheless there are a few honourable exceptions, to which we shall probably find occasion to refer hereafter.



## REVIEWS.

FINDEN'S ROYAL GALLERY OF BRITISH ART.  
Part XVI. Published by J. HOGARTH,  
London.

The issue of the sixteenth part brings this spirited undertaking to a conclusion. The idea of producing a number of engravings, of an important size, from the pictures of our greatest artists, was a good one, and originated, we believe, with Mr. E. Finden, although he some time since relinquished his connection with the work, which has subsequently been carried on under the superintendence of the publisher. The difficulties attending the carrying out such a project must have been many and great; not the least of which would be the task of making such a selection from the pictures of the several painters as may best exhibit their peculiar styles and excellencies: this difficulty has been most satisfactorily overcome by the judgment and taste displayed by those who have fulfilled such duty. When we add to this that the quality of the engravings, generally, is of the highest, it will not be too much to affirm that the publication must take rank as a great national work, worthily representing the British School of Art. With the exception of Boydell's "Shakespeare," and Macklin's "Illustrated Bible," both of them works, though offering a wide field to the artist's imagination, somewhat restricted in character, no important series of engravings altogether English, had, till the appearance of this "Gallery," been placed before the public; its completion supplies the deficiency which the lovers of British Art had long felt. The three plates introduced into the concluding part, are "The Author and the Actors," engraved by C. W. Sharpe, after D. MacIse, R.A.; "The Young Brood," engraved by J. Outrim, after Linnell; and "Knox reproving the Ladies of Queen Mary's Court," engraved by W. T. Roden, after A. E. Chalon, R.A. Mr. Sharpe has translated MacIse's humorous composition with much spirit, uniting delicacy with breadth and sparkling effect. Linnell's subject does not show well; Mr. Outrim has evidently done his best with it, but the peculiarities of this excellent artist's style are not easily to be rendered in black and white, and many of his pictures, like those of Mulready, make but indifferent engravings. The name of Mr. Roden, to whom was entrusted Chalon's picture, is new to us; he has executed his task in a broad and characteristic manner, which would, however, have been improved by more refinement in the draperies. The number, as a whole, is somewhat unequal to the preceding parts; perhaps the excellence of these has made us fastidious, and more inclined to exercise the critic's right of finding fault; still we would award the entire publication that high praise which is unquestionably its due. By the way we must point out two inaccuracies, almost unpardonable, in the "headings" of the text accompanying the plates, Linnell's name is spelt without the final "l," and Outrim's is printed "Outram;" a reference to the prints would have corrected this, even if the writer had been ignorant of the artists, which we can scarcely think probable.

Portrait of SHAKESPEARE: from the original, in the possession of Mr. W. NICOL. Published by G. N. WRIGHT, London.

But two portraits of Shakespeare exist, upon which implicit confidence can be placed; a confidence resting on the acquiescence of his own family and friends in their resemblance. These are, the monumental bust at Stratford, a work presenting unmistakable truth and individuality, marred only by unskillfulness when the sculptor was left to himself, and therefore the more firmly to be depended on for minute traits of truthfulness it possesses, far beyond the capability of his invention, arguing that his original was nature, or a cast from life; the other is Droeshout's engraving, prefixed to the first collected edition of the poet's works, to which Ben Jonson's commendatory verses are attached: this engraving, a poor, hard, lifeless work, is sufficiently like the Stratford bust to prove the general character of the poet's head the same. The natural anxiety of the world to possess a portrait of so great a man, has produced, as usual, a supply; and any man of patience may, by looking through a print-seller's stock of Shakespeare portraits, obtain one according to his own fancy, looking, in fact, as he may wish the poet to look. Many new "old" pictures have been manufactured, and much critical partisanship expended on their claims, until the amusing and instructive volumes of Wivell recorded this phase of the picture-mania, and in many instances showed its utter absurdity. Each portrait has had its defenders, each portrait has wanted them, inasmuch as their claims have to be enforced, and are all

difficult to prove satisfactorily. The portrait now published by Mr. Nicol is the one popularly known as "the Felton head," from that being the name of its first noted possessor, Mr. S. Felton of Drayton, Shropshire, who purchased it of an obscure dealer for five guineas, and first drew attention to its claims. Stevens strongly defended it as "the only authentic picture of the poet;" and Mr. Wivell, who minutely examined it, was favourably impressed with its merits. There has been an inscription behind the panel upon which it was painted, now almost obliterated, which Wivell made out to be "Gul. Shakspear, 1597, R. B." and conjectured the last letters to be the initials of Richard Burbage, the famous tragedian of Shakespeare's day, who was known to have painted portraits, and that this was his work. It is very tenderly and delicately executed, but has suffered from neglect. Mr. Nicol, of the Shakespeare Press, who now possesses it, anxious to give the world its true resemblance, has had this lithography executed of the size of the original; it is the best copy yet published, the original being very difficult of imitation; but it is now certainly as well rendered as we conceive it possible to be.

THE CAMBRIAN MIRROR; OR, Tourists' Companion through North Wales. By T. PARRY. Published by CATHERALL, Chester.

Two recommendations are possessed by this little work of great use to travellers—portability and cheapness. With these essential qualifications is combined well-digested and accurate information upon all the points upon which tourists require it. Good routes are also pointed out; accurate distances given; and even Welsh phraseology entered upon. A map and some good views are scattered through the volume—what else will the tourist need?

THE EXPOSITION OF 1851, OR VIEWS OF THE INDUSTRY, THE SCIENCE, AND THE GOVERNMENT OF ENGLAND. By CHARLES BABBAGE. Published by JOHN MURRAY, London.

This work will necessarily attract attention. The subject is one of unusual interest, considered by a writer of great ability and of extensive practical knowledge. Very discursive for its range, it discusses questions of political economy, the Exposition, and the progress of science. The chapters which chiefly bear relation to the Exposition are those on its Origin, Object and Use, Limits, Site and Construction, Prices, Prizes, Juries, &c., Position of Science, and Rewards of Merit. By a curious calculation Mr. Babbage shows the value of time lost and the extent of five millions of miles uselessly traversed, by the present site of the building, instead of placing it on the eastern side of the park, between Cumberland Gate and Hyde Park Corner adjoining Park Lane; a site which, if adopted, would also probably have obviated the necessity of converting a part of Kensington Gardens into a ride. The chapter on Prices is of great interest; we especially direct attention to the reasoning and illustration under this head. In the chapter on Utterior Objects, Mr. Babbage points out not only the practical good which will result and may be secured by industry, if timely thought is now bestowed, by making extensive collections of examples of the present state of many industrial products, in instructing the consumer in the art of judging the character of the commodity, and the producer of the position in which he stands in relation to other competitors, as well also as to the markets for which the works are designed. Not the least advantage will be that which is gradually developed from the interchange of kindly feelings between the inhabitants of foreign countries and our own. We may add to this the kindlier association which necessarily must arise between different classes in England, by the good will shown by all in the promotion of this Congress of Peace. We regret Mr. Babbage's Calculating Engine is not there, to attest his own high attainments, and to become another proud honour of our mechanical greatness. Under the chapters we have mentioned, and that headed the Rewards of Merit, the reader will find passages of equal truth in reasoning, and of much eloquent writing. Indeed, if the Exposition lead the attention of such writers as Mr. Babbage to the interests it is intended to promote, it will become a powerful agent in this respect alone, for the promotion of science, manufactures, and their becoming reward.

A HYMN FOR ALL NATIONS. By M. F. TUPPER, D.C.L., F.R.S. Translated into Thirty Languages. Published by T. HATCHARD, London.

Whatever opinion may be formed of the spirit that dictated this sacred composition, the book must be regarded as a literary curiosity, containing, as it

does, nearly fifty versions of the Hymn in thirty languages, translated by the principal linguists of the day, so that there is scarcely a civilised nation of the earth by whom it may not be read in its own tongue. The hymn has reference to the great event of the year, concerning which the author says, "I thought it would be a world-wide sin, if men of every nation under heaven met together to glorify their own skill and the wonderful things around them, without some Catholic acknowledgment of HIM who made them all; therefore, I devised this Psalm." Mr. Tupper deserves all commendation for his attempt to lead the assembled nations into one harmonious song of praise.

JOAN OF ARC. Engraved by C. W. WASS from the Pictures by W. ETTY, R.A. Published by E. GAMBART & Co., London.

There are doubtless none who visited the exhibition of the Royal Academy some three or four years since, who do not remember Etty's great serial picture in three compartments, illustrative of three most important epochs in the life of the Maid of Orleans; the "Vow in the Church," the "Sortie," and her "Death at the Stake." The pictures were, we believe, purchased by Mr. Wass for the purpose of engraving; the plates, which have been a long time in progress, are now produced in a manner and of a size worthy of the originals. They are engraved in the mixed manner, of which Mr. Wass has most skilfully availed himself to represent variety of texture. The reduction of the two wing or minor subjects to black and white, brings the composition of each within a compass which exhibits to advantage the breadth of the one, that is, of the church scene, and the force of the other, Joan on the pile. The pictures themselves hang almost in juxtaposition with the engravings, whereby we have a perfect opportunity of observing by comparison the extremely judicious treatment which these works have received at the hands of the engraver. They are well deserving of association with the other engravings after this master which Mr. Wass has produced.

THE STATE OPENING OF THE GREAT EXHIBITION OF ALL NATIONS. Drawn and lithographed by LOUIS HAGHE. Published by ACKERMANN & Co., London.

Disposed as we are to consider the ceremony here depicted, as one of the greatest public events of Her Majesty's auspicious reign, we are glad to observe our principal artists exerting themselves in giving a permanency to the scene. The great ability possessed by Mr. Haghe, who combines in himself the power of delineating architecture and figures equally well; of composing admirable pictures, and multiplying them by the aid of lithography; renders him peculiarly fitted for his task. Mr. Haghe has brought all his power to bear upon the important subject he has chosen for his theme, and the result is extremely satisfactory; it is an admirable record of the scene on the 1st of May, which will be treasured by many, and the interest of which will increase as years increase.

THE MAGDALEN. Lithographed by M. EMILE LASSALLE, from the picture by COUNT D'ORSAY. Published by J. HOGARTH, London.

The class to which this work belongs is not one that, hitherto, has found favour in this country; we delight too much in the real to be greatly enamoured of the ideal; moreover, with all the respect felt for religion, pictures of religious subjects, unless they contain a matter of history, are not popular because they do not interest. The half-length figure painted by Count D'Orsay, is a clever picture, full of deep emotion, almost too painful to excite any other feeling than that of compassion for the mental suffering which she who mourns for her Lord and Master evidently endures. It is lithographed with great delicacy and power by M. Lassalle.

MDLLE. RACHEL. Engraved by J. R. JACKSON, from the Picture by E. DUBUFE. Published by J. MITCHELL, London.

A three-quarter length portrait of this distinguished French *tragédienne*, exhibiting her in one of her most powerful characters, Pauline in "Polyeucte." The figure has a most Grecian statuesque appearance, that would have been perfect but for the modern chair-back over which her left hand is thrown; this object is sufficient to dispel the illusory charm the work otherwise would have. The likeness, and the expression of the face which she assumes in the scene here represented, cannot for one moment be gainsayed. The print is exceedingly well engraved, and will doubtless be popular with the admirers of Mdlle. Rachel's genius.